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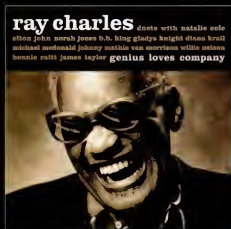


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West Coast Is Hip-Hopping Again
See Page 19

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Davis Offers Challenge At NARM

BMG Chief: Retail Must Improve Customer Experience

BY ED CHRISTMAN and MARC SCHIFFMAN

SAN DIEGO—An optimistic audience of music retailers warmly received announcements from industry legend Clive Davis that their business is in dire need of a makeover.

Davis, the chairman of BMG North America, gave the keynote address at the National Association of Recording Merchandisers annual convention here. He said brick-and-mortar retail "has a very important, meaningful and substantial

future" and urged the sector to reinvest in stores to prepare for that future.

With all that is going on in the industry, including the growth of digital downloading, stores are really going to be tested, Davis predicted.

"So much of the stores are drab; you are selling your own fate," he declared. "It's critical now that the standard of who is hired is raised. You are not going to get away with...unattended retail."

Many retailers said that Davis' comments

(Continued on page 60)

News from NARM
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From left, acting NARM president Jim Davis presents the Presidential Award to BMG's Clive Davis as Billboard's Geoff Mayfield looks on.

Ray Charles Lives On

New 'Genius' Album Continues Icon's Legacy

BY CHRIS MORRIS

LOS ANGELES—It's one of those situations no label would wish for.

Concord Records is about to release a star-studded duets album by Ray Charles. While the project was highly anticipated in its own right, the legendary performer's June 10 death is expected to propel the title to even greater heights.

In fact, Concord GM Gene Rumsey believes that Charles' final album, "Genius Loves Company," could become the label's all-time best-seller.

Still, Concord resisted

(Continued on page 59)

Portability Carries Questions

Biz Debates Model For Subscription Services

BY BRIAN GARRITY and SCOTT BANERJEE

As anticipation for portable subscription music builds, the plot details for this new chapter in the digital distribution saga remain unclear.

Record labels and digital music service providers are at odds over how much consumers should pay for the ability to move around with content they rent but do not own.

The labels fear that the new services will reduce revenue from their best customers. The service providers are concerned about how much margin they will have to sacrifice to gain access to content.

It is the latest wrinkle in the already complicated economics of music on-demand subscriptions.

Music subscription services—which have yet to offer portability—already are operating with publishing rates in limbo.

Further, they are causing controversy in some artist management circles regarding compensation and what constitutes a sale in the digital world.

Some services have grandfathered

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MACY GRAY

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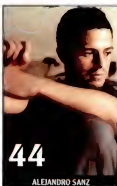
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ALEJANDRO SANZ

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MISSY ELLIOTT



MACY GRAY

QUOTE OF THE WEEK
"The fiction that [electronic transmissions] are 'sales' is just that—it's fiction."

JARY STEFFELMAN
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Upfront

TOP OF THE NEWS



A SIMPLE PLAN: ITS NEW WARNER MUSIC ALBUM, 'STILL NOT GETTING ANY ...', WILL BE ON DUALDISC

DualDisc Arrives In Fall

BY CHRISTOPHER WALSH

The major record labels and 5.1 Entertainment Group will release the first DualDisc titles Oct. 26.

The labels made the announcement Aug. 24 at the National Assn. of Recording Merchandisers Convention in San Diego.

The DualDisc launch follows what the group of labels calls an overwhelmingly positive response to testing of the two-sided CD/DVD hybrid in Boston and Seattle.

A DualDisc is a standard audio CD on one side. Flip it over, and it's a DVD that allows high-resolution, sur-

round sound audio; video; ROM capability; and such additional content as lyrics, still photos, biographies and discographies. Special playback equipment is not required to access the discs' content. The DVD side plays wherever a DVD plays, including a DVD player, gaming consoles and computers. The CD side plays on all but a limited number of CD and DVD players, according to a package insert.

While the introductions of the competing DVD-Audio and Super Audio CD formats have been marked by consumer confusion and generally modest sales, label

(Continued on page 61)

News
from
NARM

'Vote' Tour Tix Sales Are Rocking

BY RAY WADDELL

Organizers of the Vote for Change tour say they are pleased with initial ticket sales for the politically charged trek and expect shows to sell out by Labor Day.

The tour, first tipped in billboard.biz July 23, features superstar acts performing in nine swing states in October, with the ultimate goal of unseating President Bush come Election Day in November.

Tickets for most shows, including those for Bruce Springsteen/R.E.M., Pearl Jam, Dixie Chicks/Jamie Taylor and Bonnie Raitt/Jackson Browne,

went on sale Aug. 21. Shows headlined by Dave Matthews Band and John Mellencamp go up Aug. 28. Ticket prices range from \$40 to \$80.

"I was thrilled with the on-sale on a couple of levels," says Rob Light, partner and head of Creative Artists Agency's music division and a coordinating agent for the Vote for Change tour. Proceeds from the shows benefit America Coming Together. The tour is presented in association with MoveOnPAC.

Light says the tour has three strikes against it: a difficult on-sale time period because kids are going back to school and earlier summer tours have depleted discretionary income, a politically charged message and a more restrictive sales process.

"We went up at the end of August, which is absolutely the worst time of the year to go on sale," Light tells *Billboard*.

The tour is presented in association with MoveOnPAC. "Consumers have to jump through hoops and can only purchase tickets

over the phone or the Internet. And forget the artist—this tour is about a cause."

Fans purchasing tickets must be of voting age, a naturalized citizen and provide other basic information before they can make a purchase.

"It's basically like making a campaign contribution," Light says. "The process is not so difficult as to stop someone from buying a ticket, but it's a little bit of a hurdle."

Whether patrons agree with the cause or not, they don't seem to have balked at purchasing tickets.

"Bruce sold out all of his shows,"

(Continued on page 59)



Grokster Ruling Fuels P2P Battle

BY BRIAN GARRITY
and SUSAN BUTLER

NEW YORK—The battle against Internet piracy could shift in earnest to Capitol Hill and further into the homes of individual consumers as the legal case against peer-to-peer networks is increasingly challenged.

The recording industry is promising that a U.S. Court of Appeals ruling that the operators of Grokster and StreamCast are not liable for copyright infringement is not the end of its litigation fight with the file-sharing services. The Aug. 19 decision by the Ninth Circuit Court only covers one part of the case, and an appeal to the U.S. Supreme Court to overturn the ruling may even be in the works.

But many legal and label sources predict that either way, the ruling solidifies the industry's conviction that it cannot hinge its fortunes on its success in court against the P2P networks.

A little more than a week following the decision, the Recording Industry Assn. of America expanded the scope of its litigation strategy against consumers who upload music to file-sharing services with the filing of 74 new lawsuits.

Meanwhile, label executives and artist groups are stepping up their

demand for federal anti-P2P legislation like the proposed "Induce Act."

"This ruling underscores the need for legislative action, and it points out the need for enforcement against individuals engaging in file sharing," says an executive on the corporate level at one major label.

In a shot across the bow of consumers, the RIAA in its latest round of lawsuits extended its list of targets to include users of a new generation of networks like eDonkey.

"Just as enforcement strategies for street piracy adapt with changing circumstances, the same goes for com-

(Continued on page 59)

DOJ's Got A Lock On Piracy

BY BILL HOLLAND

WASHINGTON, D.C.—The record industry's anti-piracy czar has given a thumbs up to the Department of Justice's Operation Digital Gridlock. The program is the federal government's attempt to snare individuals who illegally distribute copyrighted material on peer-to-peer networks.

Attorney General John Ashcroft announced the initiative Aug. 23. Congress passed the "Pirate" law earlier this year to allow the filing of criminal charges in piracy cases.

The announcement follows Federal Bureau of Investigation raids and seizures of computers, software and equipment in Texas, New York and Wisconsin as part of the FBI's investigation into the piracy of copyrighted movies, music and games through P2P networks.

A search was also conducted at Dallas-based Internet service provider Daily Planet, which was

(Continued on page 59)

Beenie Man Spurs 'OutRage'

Reggae Singer's Lyrics Offend Gay Rights Group

BY PAUL SEXTON

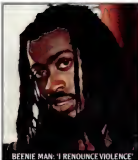
LONDON—A prominent gay rights group in Britain is stepping up its campaign against what it views as homophobic lyrics by a number of reggae acts.

The OutRage organization has attracted widespread media coverage in the United Kingdom in recent days, first by calling on EMI Records U.K. to cancel its contract with controversial Virgin Records reggae artist Beenie Man, even though he is signed to its U.S. company, EMI Music U.K., declined comment. But Virgin said in a statement, "The Beenie Man lyrics in question are from songs released on independent labels not affiliated with Virgin Records. We do not condone violence."

In the United States, MTV has taken action against Beenie Man. On Aug. 24, the channel yanked him from an Aug. 28 concert it is presenting in Miami the night before the Video Music Awards after gay groups announced plans to protest his inclusion, according to MTV.

Following its complaints to EMI, OutRage accused the Music of Black Origin Awards of condoning homophobia by its alleged refusal to refrain from nominating artists who express anti-gay sentiments in their music.

An open letter from OutRage head Peter Tatchell to MOBO chief executive Kanya King asked that this year's award nominees, which were announced Aug. 24, exclude "any singer or group who incites or glorifies—either in the past or the present—the murder of lesbians and gay men (or anyone else)."



BEENIE MAN: 'I RENOUNCE VIOLENCE'

The letter cited Beenie Man, Buju Banton, Bounty Killer, Elephant Man, Vybz Kartel, Capleton, TOK and Sizzla. However, this year's MOBO nominees include Elephant Man and Vybz Kartel in the best reggae artist category. The awards take place Sept. 30 at London's Royal Albert Hall.

MOBO responded to OutRage's allegations with a statement that said the organization "strongly emphasized to voters... that the MOBOs don't support music that clearly incites violence toward gay people."

The statement continued, "People obviously did not think in mind when voting, because the controversial Beenie Man... has not been nominated."

Nominations for the MOBO awards are determined by 2,000 members of the British record industry.

In reference to Elephant Man, the MOBO statement concluded that he "had previously recorded material that could be deemed homophobic... nearly four

years ago. Elephant Man [emphasizes] that his current material is a positive celebration of Jamaican culture and has no references to the issue in question."

The new action is just the latest protest from OutRage. In September 2003, the group complained to police about lyrics on recordings by Beenie Man and Bounty Killer and delivered a dossier on the subject to Scotland Yard's Race and Violent Crime Taskforce.

The U.K. Crown Prosecution Service is investigating whether charges should be brought against the three artists.

In early August, Beenie Man said in a statement that "certain lyrics and recordings I have made in the past may have caused distress and outrage among people whose identities and lifestyles are different from my own... I offer my sincerest apologies to those who might have been offended, threatened or hurt by my songs."

Biz Sees Campus Progress

BY SCOTT BANERJEE
and BILL HOLLAND

WASHINGTON, D.C.—The music industry is giving high marks to efforts to address illegal file-sharing on college campuses.

"Compared to the beginning of last year's school session, there has been a sea change in the university digital music landscape," according to Industry Assn. of America president Cary Sherman says.

Sherman also serves as co-chairman of the Joint Committee of the Higher Education and Entertainment Communities, which was formed two years ago by the RIAA and university officials, to address illegal file-sharing on campuses.

"New partnerships between legal music services and universities are beginning to proliferate, and schools are moving to get a technological handle on bandwidth-clogging file-sharing networks," Sherman adds.

Sherman says there are programs to provide students with legitimate online services at 20 U.S. universities and reduced the university's need for external bandwidth.

Committee co-chairman Graham Spanier, president of Pennsylvania State University, says the Napster service at Penn State has yielded a significant decrease in peer-to-peer file sharing and reduced the university's need for external bandwidth.

Spanier says that most participating schools include the cost of a legitimate digital-music service in an overall technology fee. Students pay no additional charge for the service unless they want to download tracks.

Anticipating back-to-school season,

A LOOK AHEAD

'Dying' Will Be Alive & Kicking

BY GEOFF MAYFIELD

A career-best week for Tim McGraw should net the country king his third No. 1 on The Billboard 200 next issue. McGraw's set leads a thick Aug. 24 slate that is also heavy on hip-hop.

Retailers' first-day numbers have charts estimating an opening round of 675,000-700,000 copies for McGraw's "Live Like You Were Dying" (Curb).

With the ceiling of this issue's Billboard 200 falling shy of 210,000 (see *Over the Counter*, page 49), McGraw is destined to dominate this chart and Top Country Albums.

All but one of his previous seven charting albums have reached No. 1 on the latter list. Street-date violations cause the

new one to bow early on the country chart (No. 54).

McGraw's previous weekly high was 601,000 for "Tim McGraw and the Dancehall Doctors," which entered the big chart at No. 2 in 2002.

After McGraw, look for a start of 375,000 for Kelly Rowland's "Ms. Kelly" (A&M). Other newcomers include 300,000 for Young Buck's "Straight Outta Cashville" (Interscope) and perhaps as much as 200,000 for Mase's comeback set, "Welcome Back" (Bad Boy/Universal).

Should those projections hold, it is likely each of the top four runs will belong to a new release.

Kelly placed three titles on The Billboard 200 in 2003. Young Buck is a member of G-Unit. Mase's album is his first since 1999 and his latest after a two-year hiatus from rap to become a minister.

Billboard Music Awards Set December Date

The 2004 Billboard Music Awards will take place Dec. 8 at Las Vegas' MGM Grand Garden Arena.

The show, which will air on Fox at 8 p.m. ET, will honor the No. 1 artists, songs and albums as determined by the 2004 year-end charts, which will reflect the weekly *Billboard* charts published December 2003 through November 2004.

The Billboard Century Award, given to an artist for creative achievement in a career that is still unfolding, will also be presented.

Last year's BMAs drew a 6.2/10 share or 6.7 million U.S. households. That was up nearly 1 million house-

holds from the 5.9 million households who viewed the 2002 show, according to Nielsen Media Research.

For the ninth year, Bob Bain will return as executive producer. He tells *Billboard* work on the BMA show has already begun.

"In our never-ending quest to reinvent ourselves, we are completely redesigning the presentational aspects of this year's show," he says, "including live alterna-

ty turning the Grand Garden Arena on its side." Bruce Groves will direct, and Greg Sillis will serve as supervising producer. Paul Flattery and Michael Levitt are producers, and Wyllen May is the executive in charge of production.

Billboard
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SHERMAN: PARTNERSHIPS PROLIFERATING

monthly subscription rate; song downloads are 99 cents each.

The schools join current Cdxig partners Wake Forest University and Yale University.

Napster has worked out a deal with Vanderbilt University to give students a discounted subscription rate of \$16 for the academic year. Napster allows Vanderbilt faculty and staff to subscribe for \$6.95 per month, \$3 less than its normal monthly fee. The school's

students, faculty and staff also can purchase downloads for 99 cents per song or \$9.95 per album.

Napster has similar distribution deals with Cornell University, George Washington University, Middlebury College, University of Miami, University of Southern California, Wright State University and University of Rochester. Rhapsody inked its first college partnership with University of California at Berkeley and University of Minnesota. Students at both schools can subscribe to Rhapsody at a discount of at least 66% from the normal price of \$9.95 per month. Individual tracks will run 79 cents.

APPLE'S APPROACH

Digital music leader Apple has an iTunes on Campus program at 55 schools that permits distribution of free iTunes software and volume discounts on song purchases. The company also struck a deal in June to distribute iPods to incoming Duke University freshmen.

Apple has been the subject of campus buzz for another reason as well. Savvy programmers have been unearthing the copyright protections built into iTunes and converting its ability to stream music between computers on a local network into a download function. The result is akin to P2P on a local network.

Apple has some success thwarting this activity with software upgrades. In April, it blocked MyTunes, a program created by a Trinity College student. However, students then started circumventing iTunes upgrades with OurTunes, which was created by a Stanford University programmer, and GetTunes.

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Fernández Opens Up To Broader Audience

BY MICHAEL PAOLETTA

Alejandro Fernández, long considered one of the signature voices of traditional *ranchero* music, is making a bid for crossover appeal with the Sept. 7 release of his Sony Discos album "A Corazón Abierto" (With an Open Heart).

Earlier this year, the Mexican singer—who was awarded El Premio de Estrella at the *Billboard* Latin Music Awards in May—signed with Creative Artists Agency. He has since partnered with McDonald's and Cingular for upcoming projects.

"The CAA deal was a very good way to start Alejandro's new cycle in the U.S.," Fernández's manager Carlos de la Torre says. "It's not that his career hasn't been led properly, but we want to route it for the next 20 years. And this must be done in a manner that takes care of Alejandro as an artist—and in a way that Americans like."

It doesn't hurt that "A Corazón Abierto" is a decidedly Latin-pop affair, steeped in romance and passion. Although it is Fernández's third set of pop material in his 14-album catalog, the Kike Santander and Aurore Baqueiro-produced set is the first for which Sony has aggressively pursued the Latin mainstream audience.

Lead single "Me Dedique a Perderme," penned by Sin Bandera's Leonel García, is ascending the *Billboard* Hot Latin



FERNÁNDEZ: STARTING A NEW CYCLE

Tracks and Latin Pop Airplay charts.

Wal-Mart's Web site has been offering a download of the single since Aug. 7.

"Because the music is broader sounding, we are making a bigger push throughout Latin America, Spain and North America," Sony Music Norte president Kevin Lawrie says. "At the same time, we have very smart partnerships surrounding this release. Properly coordinating these efforts is key."

And Fernández will do what it takes. "I could easily stay in Mexico and work all year if I wanted to," he says. "But I'm going to invest time in the United States, Latin America and Spain."

Fernández has sold more than 10 million albums globally, Sony says. McDonald's is the presenting sponsor and Cingular the associated sponsor for Fernández's 15-city U.S.

November/December trek, promoted by Clear Channel Entertainment.

In June, Fernández became one of the first artists McDonald's spotlighted in its partnership with download service Sony Connect.

Fernández will appear in public service announcements for Ronald McDonald House Charities, which helps families of sick children, and Hacer, McDonald's college-scholarship program for Hispanics.

"The Hispanic community is one of our most important customer bases," McDonald's director of marketing Rick Marroquin says.

Cingular is also hoping to broaden its Hispanic reach by distributing 10,000 CD singles of "Me Dedique a Perderme" to customers.

Cingular and McDonald's are co-sponsoring an album release party Sept. 14 at the Hard Rock Hotel & Casino in Las Vegas.

With all the marketing and promotional efforts surrounding the release of "A Corazón Abierto," retailers are cautiously optimistic.

"Because it is a pop album, our expectations are high," Tower Records buyer Monica Ricardoz says, "especially after the sales history of 'No Estoy Emorandome.'"

That 1997 title, Fernández's first Latin-pop effort, sold 510,000 copies, according to Nielsen SoundScan.

NEWSLINE

THE WEEK IN BRIEF

The British recorded-music market registered a year-on-year rise in value of 4.1% during the second quarter, according to statistics from the British Phonographic Industry. Trade deliveries in the three months ended June 30 reached £230.95 million (\$420 million), up from £221.88 million (\$404 million) in the corresponding period last year. BPI's annualized totals for the past 12 months reveal market growth of 3%, for a value of £1.22 billion (\$2.22 billion). **LARS BRANDE**

The Japanese government's Fair Trade Commission on Aug. 26 searched the offices of several record companies suspected of violating antitrust laws by refusing to allow other companies to use their repertoire for mobile-phone ringtone services. Among the companies whose offices were raided were the local affiliates of the five major label groups, as well as such leading Japanese labels as A&M and Victor Entertainment.

Also searched were the offices of Label Mobile, a Tokyo-based ringtones/tunes provider that has an estimated 80% share of the 10 billion yen (\$90.8 million) Japanese ringtone market. At press time, no charges had been filed in connection with the raids. **STEVE MCCLURE**

Del R. Bryant assumed the post of president/CEO of BMI Aug. 23, about a week earlier than had been expected. As previously reported, the 30-year BMI vet succeeds Frances W. Preston, who held the role for 18 years at the performing-rights body. Preston takes the post of president emeritus until the end of the year. She will then work as a consultant to BMI, focusing on international relationships and public policy. **CAROLYN HORWITZ**

Former Rhino Records senior VP of A&R Gary Stewart has been named chief musical officer for Cupertino, Calif.-based Apple Computer, according to sources. In the newly created position, Stewart will oversee music content on Apple's iTunes Music Store. He starts Sept. 7 and will report to Apple VP of applications Eddie Cue. Stewart, who lives in Los Angeles, will at least initially commute to Apple's corporate offices. **CHRIS HARRIS**

Fuse president Marc Juris has resigned to become GM at Court TV. His last day at Fuse will be Oct. 1, and he will officially join Court TV Oct. 4. Juris had filed the Fuse post since January 2002. Fuse representatives had no comment on the network's plans to find Juris' successor. **CARLA MAY**

A federal judge in Chicago has found sufficient evidence to allow an antitrust suit pending under Charter Channel Entertainment to proceed.

U.S. District Court Judge Matthew F. Kennedy ruled Aug. 19 in a 46-page opinion that evidence may exist showing that CCE executives violated federal antitrust laws to prevent JamSports and Entertainment, a subsidiary of independent concert promoter Jam Productions of Chicago, from promoting superconcert events.

JamSports filed the suit in April 2002 in the Northern District Court of Illinois. A court date is set for Nov. 15. **RAY WADDELL**

The Consumer Electronics Association, and 10 other groups that oppose the pending Induce Act hammered out alternative language for the legislation and presented it to Senate leaders Aug. 25.

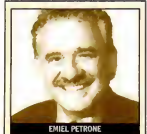
According to the opponents, the original draft of bill S. 2650, which the Recording Industry Assn. of America supports, is "sufficiently vague and overbroad" that devices like the iPod might be judged to be illegal infringement.

The new proposal would impose liability on those who actively distribute a computer program or other tool that is specifically designed to cause or enable infringement but would also provide appropriate liability exemptions for Internet service providers, investors, credit card companies and others, even if an individual uses a tool or program that facilitates infringement.

The RIAA was still reviewing the new proposal at press time. **BILL HOLLAND**

Madonna has partnered with m-Qube in a deal that allows her North American fans to download licensed mobile content, including polyphonic ringtones and wallpaper, directly from her official Web site, madonna.com. The service works with most major carriers and bills users through their phone bills instead of a credit card. Available ringtones include "Beautiful Stranger," "Lucky Star" and "Live to Tell." **SCOTT STANEREE**

A Viacom representative calls a published report that the company is interested in buying videogame companies Electronic Arts and Midway Games "completely untrue," adding, "In our last quarterly conference call, [Viacom chairman] Sumner Redstone said Viacom was not buying Electronic Arts because it's too expensive." **CARLA MAY**



EMIEL PETRONE

DVD/CD Advocate Petrone Dies

BY JILL KIPNIS

LOS ANGELES—Emiel N. Petrone, an integral player in introducing DVD and CD formats in the United States, died here Aug. 23 after a brief illness. He was 61.

Petrone helped create the DVD Video Group—an alliance of 50 content providers, technology companies (Continued on page 39)

I.K. Downloads Get Own Chart

BY EMMANUEL LEGRAND
and LARS BRANDE

LONDON—The British music industry is—for the most part—confident that the launch of its first official download chart marks the coming of age for the digital business in Great Britain.

The new chart bows Sept. 1, after almost a year of testing. It is produced by the Official Charts Co., the joint venture between the United Kingdom's label organization BPI and retailer association BARD.

The initial Top 20 Official U.K. Digital Download Chart will coincide with the first weekly countdown show dedicated to the chart on top 40 station BBC Radio One.

"It's got to be an encouraging move for the industry to recognize that legal downloading is starting to ramp up and that there's starting to be a market," says Simon Wheeler, head of new media at leading British independent

record company Beggars Group.

Mike Mahon, EMI Music U.K. & Ireland commercial director, agrees. "The chart and the radio show will be a vehicle to promote download sales. There's demand from consumers; this can only help," he says.

EMI has created a sales position to handle online retailers and services. It is also committed to making tracks available for download as close as possible to their radio release dates.

"I think the download chart is fantastic," says Paul Myers, founder and CEO of London-based legal download service Wippit. "Downloads are the 45¢ way to the next generation. And when the download data gets integrated into the singles chart, that's when it becomes really important."

The OCC and data compiler Millward Brown gather download information for the chart from iTunes, Napster U.K., Q2, 7 Digital Media, (Continued on page 61)

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Music



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Baker Gives 'Everything' She's Got

BY GAIL MITCHELL

It started with an itch. It ended with Anita Baker's first studio album in 10 years.

"My Everything," due Sept. 7 from Blue Note Records, shattered Baker's creative block.

"There are times when that creative door is just closed," Baker says. During her recording hiatus, the Detroit native raised her two sons and cared for her ill parents.

"My parents passed away a couple of years ago," she continues. "Then I looked up and found my boys doing their own things. And the itch started. I put my hand on that door; it cracked open a bit. Then I stuck my toe through and said, 'It's time to go.'"

"My Everything" is the latest in a series of new releases by veteran female R&B singers. That list includes such icons as Teena Marie, Patti LaBelle, Stephanie Mills and Regina Belle, all of whose recent albums have been well-received.

Baker is also poised to reap success with "My Everything." Lead single "You're My Everything" counts five weeks at No. 1 on the Airplay Monitor Adult R&B chart and resides at No. 27 on the Hot R&B/Hip-Hop Singles & Tracks chart this issue.

"We've got a roll going with these kinds of artists," says Jheryl Busby, president of Def Soul Classics. The Def

Anita Baker's promotional campaign included a meet-and-greet appearance at this year's National Assn. of Recording Merchandisers conference in San Diego.

Jam division released LaBelle's "Timeless Journey" in May. That album has sold 192,000 units, according to Nielsen SoundScan (see Rhythm & Blues, page 19).

Busby notes that the ancillary benefits of these projects are enormous—from pumping up the touring market to bringing baby boomers back into record stores.

"The Anitas and Pattis are the foundations for the Jill Scotts and others," he says. "They can look at an Anita or a Teena Marie and see they're still out there lacking. They see they don't have to give in to anything and can stick to who they are."

Baker, whose professional career dates back to the early '80s, does just that on "My Everything." Her warm all-reclaims the signature soul/jazz sound that earned her eight Grammy Awards and numerous hits, including two R&B No. 1s: "Giving You the Best That I Got" and "Just Because." The 10 tracks on "My Everything" range from a duet with Kenneth "Babyface" Edmonds ("Like You Used to Do") to a Yellowjackets cover ("I Can't Sleep").

Baker, who wrote or co-wrote seven of the album's cuts, arranged nine tracks with producer Barry Eastmond, who collaborated on her last major hit in 1994, "I Apologize." She also enlisted other longtime members of her

(Continued on page 47)

Gray, Cole Sing A Song For Advertisers

Two former platinum-plus singers have switched from the radio to the TV.

Macy Gray's funky take on Aerosmith's "Walk This Way," featured in radio and TV commercials for Sony Electronics' Network Walkman, will appear on her greatest-hits set, which comes out Sept. 7 on Epic.

The Gray ads, which started running Aug. 16, are the first in a series of commercials that feature Sony Music acts plugging the Network Walkman. The device, which interfaces with Sony Connect, is Sony Electronics' first hard-drive-equipped portable player.

"We're leveraging the full assets of Sony—from content and hardware to services—for a campaign that speaks to what the Walkman brand means today and drives people to download music, including exclusive content,"

says Mark Vilen, senior VP of corporate marketing for Sony Electronics.

Sony Electronics worked with ad agency Young & Rubicam to develop the spots.

"We came up with lists and lists of songs with 'walk' in them," says Josh Rabinowitz, executive music producer at Y&R in New York.

There are no plans to release Gray's song as a single.

Furthermore, former Warner Bros. artist Paula Cole has teamed with producer Don Was to write original music for a new series of Lincoln Mercury spots.

The campaign, dubbed "New Doors Opened," will plug two new videos. Cole performs the songs but does

not appear in the TV spots, which will start airing in September. Y&R Detroit is the agency behind the ads.

The Beat

By Melinda Newman
mnewman@billboard.com



GROHL GOES UNIVERSAL: Universal Music Publishing Group has signed Dave Grohl to a worldwide deal for his future works. Grohl was formerly with EMI Music Publishing. The first project under the new

deal is the Foo Fighters' next album, which Grohl told *Billboard* earlier this year could be a double disc.

"It's going to be 10 acoustic songs and then 10 tracks that are just cuckoo, really heavy," he said.

SHORTLISTED: The Killers will face off with Loretta Lynn for the 2004 Shortlist Music Prize. Albums from both artists were among the 73 nominated in the longlist portion of the prize by the 20-member selection panel.

The list will be winnowed down to 10 in late September by the judges, who include Perry Farrell, Norah Jones, John Mayer and Jack Black. The winning album will be announced at a multiartist concert Nov. 10 at Los Angeles' Wilshire Theater. Other finalists include releases from Dizzee Rascal, Wilco, Franz

Ferdinand, Fiery Furnaces, Dead Prez and Ghostface Killah.

STUFF: Lois Najarian has been named senior VP of publicity for Epic Records in New York. She replaces Michele Schweitzer, who is now consulting for the company.

Najarian, who starts Sept. 13, reports to Epic GM Steve Barnett. She was most recently executive VP at Dan Klumbers Communications. Musicked subsidiary Sam Goody started carrying Jessica Simpson's Desert fragrance and body care products in 100 of its 450 stores Aug. 24. It marks the first time that the line is available through an entertainment retailer. Samgoody.com will begin selling the products in September.

Additional reporting by Carla Hay in New York.

Collins Brothers Moving To A New Beat

For many years the names **Todd** and **Troy Collins** were synonymous with **Gotee Records**, the scrappy indie label launched in the mid-'90s by Todd Collins, **Troy McKeehan** and **Joey Elwood**.

Todd's production skills and creative moxie helped put the label on

the map. Brother **Troy**'s sales and marketing savvy fueled projects by such **Gotee** acts as **Relient K**, the **Katinas**, **Jennifer Knapp** and **Grits**.

Never ones to rest on their laurels, the Collins siblings are busy with a new venture, **Beatmart Recordings**. After selling his por-

tion of **Gotee** (shortly before **EMI Christian Music Group** assumed part ownership), Todd intended to be an independent producer and develop new acts. He had carved a name for himself as a cutting-edge producer having worked with **Out of Eden**, **dc Talk**, **Greg Long** and

Audio Adrenaline, among others.

"I really felt that it was my time to move on, and God was telling me to do other things," Todd tells **Billboard** about his departure from **Gotee**. "I never thought I'd be in a label situation again, nor did I want to. I just wanted to produce records and be creative."

"I started finding artists that I thought really deserved a shot in the market. So I thought: 'Rather than pawn them off on other labels, why [don't] I develop them?' I know how to do this label thing with a few of the right people around me. Let's do another label!"

Troy remained at **Gotee** for two years after Todd left and became senior director of retail, marketing and sales for **Gotee** and the **EMI CMG**-owned **Forefront** label. As **Beatmart's** production and publishing arms gained momentum and a new label seemed inevitable, Todd was faced with another proposition. Manager **Steve Thomas** approached him about becoming involved in a new rock label.

by such established names as **KJ52**, **Sev Statik**, **Jephia Life** and **Manchild** from **Mars III**.

One interesting aspect of the project is that it offers record buyers a chance to be on the next installment of "Best of the Submissions." When

Higher Ground
By Deborah Evans Price
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COLLINS BROS., TROY, LEFT, AND TODD

"Suddenly my heart and my head became torn, because there were advantages and disadvantages of doing both," Troy says. He told Todd about his options, and Todd told him to "do what's best for your family."

As events unfolded, Thomas wound up launching **BHT Entertainment** last December with industry vets **Nile Blanton** and **Dan Harrell**. Troy ended up with the best of all possible worlds, as **Beatmart** became a label under the **BHT** umbrella.

"It maintains its own funding and independence," Troy says of the alliance with **BHT**. They brought me in to be the GM of **BHT**, so now I get to work with Todd on a daily basis with **Beatmart**, and I also get to work with **Dan, Mike and Steve**."

Beatmart recently bowed with "Best of the Submissions," a collection of original songs by unsigned MCs in the Christian hip-hop scene. The project also includes appearances

the CD is placed in a computer, the listener is taken to a Web site—which can be unlocked only with the CD—where they can post their own material or vote for their favorite. At the end of the year, the monthly winners will compete, and the three with the most votes will be featured on next year's compilation.

"We wanted the Web site to be very much like a community," Troy says, "and we had to somehow create a way for the product that we create to be a calling card for the site. All roads have to point back to the Web site and start from there because we want to create a community."

"We found a piece of product that could primarily help brand the label part, which is what we did early on in the **Gotee** days," Todd adds. "Most successful labels have created a brand, and then the consumer pretty much knows what they are going to get from that brand."

Thus far the label has signed Philadelphia rapper **Jephia Life**, whose album is due this fall, and **R&B** act **Pee Wee Collins**. Todd says the label plans to sign three more acts by the end of the year. "That will give us enough soil to plow for a while," he says.

NEWS NOTES: The Christian format's biggest success story of the last two years, **Casting Crowns**, is set to release "Live From Atlanta" Sept. 14. The two-disc CD/DVD set was recorded last October at the band's home church in Atlanta.

The project includes a new concept video for "American Dream," a track off the band's 2003 debut CD, as well as interviews with the band, lead vocalist/principal songwriter **Mark Hall**'s testimony and commentary on the group's songs. **Casting Crowns** hits the road this fall on **Steven Curtis Chapman**'s All Things New tour.

In other news, **Rocketown** artist **Shawn Groves** has accepted a part-time position at the **People's Church** in Franklin, Tenn., as a co-minister for young adults in partnership with his brother-in-law **Brian Seay**.

Copyright Hurdles Exist For New Live-CD Biz

Recent technology allows companies such as **Immediate!** (DiscLive) and **Clear Channel Entertainment** to sell concertgoers a recording of the show they just saw as they exit the venue.

However, offering live concert CDs to fans immediately afterward may result in some artists performing only preapproved set lists or employing live recording editors.

Guitarists who love to rip through their version of a **Jimi Hendrix** song, rappers who sample hit songs, artists who jam through a medley of old favorites or acts that alter lyrics substantially could end up facing copyright infringement claims.

To offer CDs legitimately after a show immediately concludes, many parties must give permission in advance, including the performing artist, the record label that controls rights in sound recordings, the venue owner and the music publishers that control rights in the songs recorded.

Artists who embrace this technology might perform songs they have not written. For live performances, the songwriters and music

publishers of these cover songs earn performance royalties through performing rights organizations (ASCAP, BMI or SESAC in the United States) that grant licenses to venue owners for the entire catalog of songs the organizations control.

Recording live performances of these songs, however, adds another layer of technicalities.

Copyright law requires companies that record the performance of a song—and then create and distribute CDs to the public—to obtain

mechanical licenses from the music publishers of every song before recording.

Performing and recording songs controlled by the more than 27,000 publishers represented by the **Harry Fox Agency** shouldn't pose a problem since HFA is setting up a program to streamline

licensing for this type of recording by this fall, says **Jacqueline Charlesworth**, senior VP/general counsel. HFA will request a list of the entire range of songs the artists might perform and license those songs before the show. Royalties are then paid by each company quarterly.

Legal Matters

By Susan Butler
sbutler@billboard.com



Even songs controlled by publishers not represented by HFA, which number as many as 10% to 20% of all American publishers by some estimates, won't be a problem if the songs were previously recorded and released commercially in the United States.

Still, the companies recording

the concerts must locate the current publishers or copyright owners and obtain compulsory mechanical licenses before the recording occurs directly from the publishers or by following federal copyright law requirements.

More serious problems arise when an inspiration or a fan's request to play a cover prompts an artist to spontaneously perform a song that wasn't licensed before the show.

While companies may try to obtain mechanical licenses after the CDs were distributed, such action is risky. Music publishers do not have to grant the licenses after the recording has taken place.

For those songs already licensed, other hurdles arise if the artist's performance substantially changes the original version by adding or removing lyrics, amending the melody, combining parts of the song with others to form a medley or sampling a portion of a song. In such cases, the publisher may refuse to license the track.

Compulsory mechanical licenses under copyright law, as well as

HFA licenses under the new program, do not permit these changes without specific permission and approval from the music publisher before releasing the recording. Without a license for the change, recording and distributing CDs constitute copyright infringement.

As a rule, some publishing companies do not grant permission for songs altered in any way: "We don't license Hendrix songs for samples, and we don't grant mechanical licenses for any substantial changes to his songs unless we approve that version before release of the recording," says a representative for **Experience Hendrix**, which controls songs written by the artist.

"We believe it's important to protect the integrity of his songs, and we've rejected many requests," Experience Hendrix is not represented by HFA.

As technology advances, the law that protects artists may also inhibit them. It will be up to them to decide if they want to give fans a spontaneous show or a quick concert souvenir.

And Athens danced...

Buma/Stemra
congratulates DJ Tiësto
on his golden
Olympic performance

Buma-Stemra

Buma/Stemra is the organisation which promotes the interests of composers, songwriters and music publishers in the Netherlands.

www.bumastemra.nl

Festival Trumpets Versatility Of A Horn

With hand signals and a baton, conductor **Butch Morris** led an ensemble of 22 trumpeters in a captivating group improvisation Aug. 4 at the New York club Tonic. It was the opening night of the second annual monthlong Festival of New Trumpet Music (FNTM), which features a national cast of jazz trumpeters experimenting with innovative musical concepts from electronics to contemporary classical.

Curated by trumpeters **Dave Douglas, Roy Campbell** and **Jon Nelson**, FONT presented 34 shows at four venues, including the 14th Street Y



and Makor. Bands led by trumpeters included **Wadda Leo Smith**, **Russ Johnson**, **Ingrid Jensen**, **Jeremy Pelt** and the legendary **Bill Dixon**, producer of New York's *October Revolution in Jazz* in 1964 and professor of music at Vermont's Bennington College. On Aug. 31, in his first appearance in the city since 1984, he will perform the festival finale at the Bahá'í Center.

New York-based FONT co-founder Douglas says he and Campbell cooked up the festival last year to encourage trumpeter esprit de corps.

"Guitarists hang out, drummers hang out, but trumpeters rarely have the opportunity unless they're in a big band," he explains. "Most trumpeter organizations focus on gear and chops, but we wanted to highlight the creativity facet of the instrument and help people take risks and forge new paths in their music."

The festival launch made for compelling music as Douglas, Campbell, Nelson and others including **Graham Haynes** and slide trumpeter **Steven Bernstein** followed Morris' lead on his impromptu "Conduction #142."

"I give a series of signs and gestures and the trumpeters interpret

and translate," says Morris, who leads conducted improvisation adventures around the world. "I try to steer musicians away from being too staid and stylistic and encourage them to take chances and be inventive."

In related news, Douglas and Bluebird/RCA Victor recently parted paths after his seven critically acclaimed CDs. He plans to start his own label. Also, Douglas was one of three recipients this year of New York Foundation for the Arts' Music Composition Fellowships. Other winners were trombonist William Cepeda and baritone saxophonist Fred Ho.

JUSTIN TIME DOUBLE PLAY: Earlier this summer Montreal-based **Justin Time Records** released two extraordinary CDs that deserve attention: Ukrainian-Canadian pianist **John Stetch's** exceptional "Exponentially Monk," the final installment of his solo trilogy, and Lebanese oud virtuoso **Rabih Abou-Khalil's** ebullient "Morton's Foot" (a joint release with

German label Enja).

In the liner notes of his tribute to the piano colossus, the New York-based Stetch explains, "I've always been drawn to **Thelonious Monk's** perfect short-story-like tunes." In a

bic) influences and spiced with traditional Italian/Sardinian, klezmer and Roma flavors. Unusual instrumentation includes oud, tuba, accordion, clarinet and frame drums. Sardinian vocalist **Gavino Murgia** scats in a tone like a Tuvan throat singer.

The music not only swings but slithers; the beat bounces and spirals. Remarkably, this is the 13th album by Abou-Khalil, a rare jazz talent virtually unknown in the United States.

SYNERGY NEWS: On Sept. 7, Denver-based **Synergy Music** will release three new albums. Trombonist **Alex Heitlinger** makes his debut on "Green Light" with his sextet featuring pianist

Art Lande. The pianist is co-leader with reeds player and Oregon co-founder Paul McCandless on their CD "Shapeshifter," a quartet date with bassist Peter Barshay and drummer **Alan Hall.** The label also delivers two-CD set "Synchronized Energy" compris-

Synergy Distribution introduces

British jazz label Dune Records to the United States Sept. 7. Founded by bassist **Gary Crosby**, the launch features two releases, Mercury Music Prize-winning alto saxophonist/rapper **Soweto Kinch's** debut is "Conversations With the Unseen." And Crosby's swing and groove **Jazz Jamaica All Stars** ska-jazz disc "Massive" features Kinch and guest sax player **Andy Sheppard**.

conversation I had with him last year, Stetch said, "[Monk's] style was so distinct, but his pieces have plenty of room to take them in your own direction."

Stetch does just that on "Exponentially Monk" by playfully splashing colors and weaving textures throughout his 13-song set. He pays homage to the original tunes but spins them into exciting and surprising directions.

Most Monk tributes smooth over his angular vision and forgo his sense of humor. Because Stetch pays attention to both attributes, his CD stands as an exemplary rendering of Monk's music.

With his sextet, Abou-Khalil crafts a spirited collection of tunes steeped in Makam (Middle Eastern and Ara-

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The Greek Gets A Face-Lift

BY JILL KIPNIS

LOS ANGELES—The Greek Theatre is celebrating its anniversary in style.

In anticipation of its 75th concert season, the 6,162-seat outdoor amphitheater underwent an \$8 million renovation project, including a new JBL sound system and upgrades to the original facade.

The Greek—which has been managed, created and promoted by the Nederlander organization for almost 30 years and is owned by the City of Los Angeles—has also lined up special events, such as the first Los Angeles concert by Aretha Franklin in 21 years.

The Greek has continued to stand out among other Los Angeles venues during its storied history because of its intimate, outdoor setting, which has drawn a varied group of musical acts and concertgoers.

Additionally, the 2-year-old alliance between Nederlander and Los Angeles-based House of Blues (which operates the indoor, 6,251-seat Universal Amphitheatre in Universal City, Calif.) to jointly book and market the Greek and Universal concert seasons has eased competitive booking practices between the two venues while allowing each to focus on how best to serve customers.

SPECIAL ENVIRONMENT

Artists and concertgoers come to the Greek year after year because of its location in Los Angeles' tree-filled

Griffith Park.

"Outdoor amphitheaters were totally innovative when I first started booking shows 25 or 30 years ago," says James M. Nederlander, chairman of the company that bears his family's name. The organization owns and operates more than 25 theaters and amphitheaters worldwide.

"In the summer, I'm most of the acts would rather play outdoors in beautiful weather than indoors," he says. "People would rather go to the Greek because it's a gorgeous night out."

Ken Scher, senior VP of Nederlander Concerts, notes that many artists who could play larger venues in Los Angeles "choose to play the Greek because of its great ambience. It gives the artist great rapport with the fans." Nederlander adds that big acts can make "more money in a shorter period of time with arenas. But, if they are thinking of keeping their longevity, they will play much better at the Greek."

Indeed, numerous acts, including Chicago and the Gipsy Kings, have returned to the Greek over the years. And artists are choosing to appear at the venue for special shows such as this season's sold-out Franklin performance (Sept. 17-18) and Carole King's first concert in more than a decade (Aug. 19).

Other highlights this year included Pepe Aguilar (July 14-15), Alanis Morissette and Barenaked Ladies (July 29-30), and Chicago and Earth, Wind & Fire (Aug. 10-11), all of which sold out.

The Greek is well-remembered as the site where Neil Diamond recorded his live double-album "Hot August Night" in 1972, and also where he played 14 nights in 1986 with his "Hot August Night" shows, which set an attendance record with 84,672 people.

Rock act the Who holds the record for the venue's highest-grossing one-night event, which was Sept. 17, 2002, when the band raked in \$795,000.

Harry Belafonte, Chicago, Gipsy Kings, Johnny Mathis and Santana also made it into the Greek's "Wall of Fame" for selling more than 100,000 tickets.

RENOVATION REWARDS

In addition to upgrades to the sound system and the facade at the Greek, a new plaza was added, and concession stands and the backstage were improved.

Mike Garcia, the Greek's GM, says the changes help augment the venue's "customer-oriented" management style.

"We added a plaza area so our customers don't feel jammed," he notes. "Artists this year have upgraded dressing room space and sound... Even though we are finished with major construction, we will continue to improve and add greenery."

The venue's renovations were completed in April.

Rod Essig, a Nashville-based agent at Creative Artists Agency, says, "The Greek is one of the best showcases for



THE GREEK THEATRE: 75 YEARS OLD AND ALWAYS READY FOR THE NEXT BIG ACT

an act. They now have a kick-ass sound system. The renovations to the backstage and VIP areas are also really positive. My acts are always treated with respect and given what they need."

Two of Essig's acts, LeAnn Rimes and Heart, played the Greek this season. It was Rimes' first show at the venue, and it helped her "on her way to a higher ticket price and higher clientele," Essig says. "It's not the cheapest ticket in town, but there's a reason. It's a classier venue. Playing the Greek definitely adds to an artist's ticket sales on tour."

JOINT BENEFITS

The Greek's management says the joint promotion and booking deal between Nederlander and HOB has benefited artists and customers.

Under the terms of the 10-year contract, Nederlander/HOB has to pay rent to Los Angeles totaling \$12 million per year or 8% of gross receipts and 6% of ancillaries, whichever is greater. The two companies also book their respective venues cooperatively, though

buyers for each amphitheater negotiate their deals separately.

The Greek and Universal also combined their subscription series into the Premiere Marquee Club, which allows concertgoers to prepurchase shows at both venues. Members receive preferred seating locations, advance notice of upcoming shows and exclusive discounts.

"From a booking standpoint, it has been beneficial to artists because they get to choose among two 6,000-seat venues and whether they want to play indoors or outdoors," Nederlander's Scher says. "The Premiere Marquee Club also helps expose our artists to as many fans as possible."

Alex Hodges, executive VP for HOB, adds that comparing calendars avoids "fractionalizing the market. One of the key advantages is to avoid having similar artists playing on the same day at both venues. That's not fair to the artists. We're able to help them achieve the best circumstances in Los Angeles."

Pixies Prevail In SoCal Touring Season

BY JONATHAN COHEN

Britney Spears, Lenny Kravitz and Christina Aguilera have scrapped tours. Lollapalooza crashed and burned. The U.S. touring market has been in dire straits all summer.

But a survivor showed up in the very unlikely form of a band that hasn't hit the road or released a new studio album since 1992: the Pixies.

Even though the North American tour doesn't start until Sept. 4, the reunited act has quietly sold out venues ranging from clubs to arenas, everywhere from Saskatchewan to Chicago. The quartet is already eyeing more dates next year and may even record a new studio album. But you would hardly discern any excitement from these feats from talking to vocalist/guitarist Frank Black.

"I'm very pleased," he says matter-of-factly. "Very happy. We're soaking it all up. We're just kind of observing this experience that's happening."

Black and his bandmates may be exceedingly modest, but fans certainly have not been shy about gobbling up tickets for the Pixies' first major road trip in 12 years. The 50-plus-date trek

kicks off Sept. 4 in Bend, Ore., and finishes with an unprecedented six-night run at New York's Hammerstein Ballroom in mid-December that is already sold out. Tickets range from \$30 to \$45 in most markets.

"It's a wonderful validation of quality that wasn't recognized when the band was [previously] active," says Marc Geiger, the Pixies' longtime



THE PIXIES: SIX SELL-OUTS IN NEW YORK

booking agent at William Morris. "This is a summer-doldrums concert season, and they are a shining star."

The band eased back into live performance with a short, instantly sold-out April warm-up tour of small markets, culminating in a rapturously received appearance at California's Coachella Festival in May. The subsequent summer European festival/headlining tour was also a huge box-office draw. It included a host of London shows that sold out in minutes.

"I prefer slightly smaller audiences," Black admits. "Playing to 50,000 people is interesting, but after about 10,000 people they all just kind of fade into some other visual field."

To accommodate Black's preference as well as fan demand, the Pixies are playing a handful of multiple-night stands at medium-sized venues like Chicago's 4,500-capacity Aragon Ballroom.

"I'd be pulling your leg if I said we knew we'd sell 18,000 tickets here," Black jokes. Pixies' manager Jack Productions VP of concerts Alan Cirzan says of the Aragon's four sold-out November shows (a fifth is due to be added).

"I think it confirms what a lot of

music fans figured out for themselves—they are the architects of what we'd call contemporary pop music."

TARGET: 'EDUCATED CONSUMERS'

Because the Pixies have no new album to market, promoters targeted "educated music consumers" in their presale campaigns, Cirzan says.

"We're not buying spots on pop radio or anything like that. There's a lot of print and street promotion—everything from advertising all used record stores to posting flyers in hip areas in urban centers."

Black says set lists for the fall shows will vary each night and will draw from a pool of about 40 songs. That roster represents "more or less what we think the audience wants to hear, maybe with a little bit of what we wanted to play."

Immediately after most concerts, fans will be able to purchase a limited run of soundtrack-sourced recordings via DiscLife. "The after-market value is amazing," Geiger says, noting that the first reunion show in Minneapolis is selling for \$100 on eBay. Shows promoted by Clear Channel Entertainment will not participate, because the company offers live recordings through

its proprietary Instant Live series.

With box-office business booming, Geiger says he is already cooking up a summer package next year with other A-list rock acts.

Black says with a chuckle, "I suppose we might try to nail something down for next year. We're not real good with the whole game-plan thing."

Of greater interest to fans is the spectre of a new Pixies studio album, but Black insists the band is in no hurry. He says he's comforted the Pixies are not under contract to a record label, and therefore are free to explore various opportunities for releasing new music.

The Pixies previously recorded for 4AD, which was distributed through Warner Bros. in the United States.

"I'm not saying we won't record, but I don't know if making an LP for a record company is the way to go, [considering] the way things are right now," Black says. "We've talked about that heavily. What we do is keep recording and making music but not make an album, and see what opportunities come our way." It takes the pressure off of us to make our "next grand statement" to the world."

Murphy's New Law: Bands, Brands, Fans

When it comes to creative marketing, **Brian Murphy** is fearless. As president of marketing/event production firm **Fearless Entertainment**, Murphy oversees such events as **Nokia Presents Hard Rock Live**, a 20-date concert series filmed at **Hard Rock Live Orlando (Fla.)**. Fearless also produced the **Ford Cruisin' Legends** charity concert, part of a weeklong event celebrating music and **Ford** automotive milestones in Birmingham, Mich.

Those in the music sponsorship world likely recall Murphy from his days with **Warner Music**, then **Warner Avalon** and later **Warner TBA**—which was purchased by the **Irving Azoff-led group TBA Entertainment**. Then and now, Murphy has focused on marrying the artistic and corporate communities through dynamic events like **Hard Rock Rock Fest**.

"Our slogan is 'bands, brands and fans, and bringing them all together,'" he says.



MURPHY: WORKING ON NEW CRACKER BARREL CONCERT SERIES

Murphy started **Fearless Entertainment** in spring 2001, and he says the world of entertainment marketing has changed dramatically during the past decade.

"The music industry has gone through tremendous changes, as have the advertising and marketing industries," Murphy says. "We've gone from a simpler time to a very complex one in terms of marketing to individuals."

Murphy says he recalls last year when **American Express** chief marketing officer **John Hayes** noted that five years ago Amex spent 65% of its marketing budget on national network TV buys, with 5% dedicated to the vague "other" category that included events, integrated marketing and

branded entertainment.

"Today, 35% of their spending is in that 'other' category, and most of that is [on] live events like Grammy initiatives, the Tribeca Film Festival, the Sting concerts and these sort of things," Murphy says. "And he said that trend will continue."

On The Road

By Roy Waddell
rwaddell@billboard.com



Murphy says that when he was at **Warner Music**, "ever marketing was a non-core function because they considered their core business to be producing and marketing records. Now I don't think there is anyone in the music business that doesn't factor in bringing in corporate partners to help promote and market artists."

An upcoming project for Murphy and **Fearless** is a broadcast concert series for **Cracker Barrel**, produced for the restaurant chain with the company's chief marketing officer, **Chris Tomasso**.

Tomasso is known in the music business as former **VP** of worldwide marketing for **Hard Rock Cafe**. Murphy says the new **Cracker Barrel** programming will focus on "great American music," including roots, blues, creole, *conjunto* and Americana.

CAROLINA NOT SO FINE: Van Halen has canceled two concerts in the Carolinas—Sept. 12 in Columbia, S.C., at Colonial Center, and Sept. 14 at the Charlotte (N.C.) Coliseum. A third date, Sept. 15 at the Bi-Lo Center in Greenville, S.C., is going ahead as scheduled. Jack Utsick Presents wants to promote all three shows.

While scheduling conflicts were cited for the cancellations, sources say neither date had been selling well. Van Halen may have satiated the Carolinas—the tour began June 11 in Greensboro, N.C.

"Our date is [selling] a little slow, but tickets are still moving with a month to go," says **Ed Rubenstein**, GM of the Bi-Lo Center. "We also believe that because Columbia and Charlotte are canceled, it should generate more sales for us, as we're only 30 miles from both [cities]."

ARTIST	VENUE/DATE	GROSS/TICKET PRICE	ATTENDANCE/CAPACITY	PROMOTER
DAVE MATTHEWS BAND, GUSTER	Alpine Valley Music Theatre, East Troy, Wis., Aug. 7-8	\$2,718,227 \$30,935	80,791 two sellouts	Clear Channel Entertainment
VAN HALEN, SHINEDOWN	Monday Bay Events Center, Las Vegas, Aug. 6-7	\$1,360,880 \$17,935/\$127.50/98.50	18,788 two sellouts	Clear Channel Entertainment
FAITH HILL	The Coliseum at Coxeter Palace, Las Vegas, Aug. 10-11, 13-14	\$1,301,380 \$17,935/\$127.50/98.50	14,442 four sellouts	Coxeter Palace, Clear Channel Entertainment
PHISH	Tweeter Center for the Performing Arts, Lowell, Mass., Aug. 10-11	\$1,027,837 \$40	36,500 two sellouts	Clear Channel Entertainment
THE DEAD, ROBERT HUNTER	Tweeter Center for the Performing Arts, Lowell, Mass., Aug. 7-8	\$1,000,362 \$20,540.50	36,500 two sellouts	Clear Channel Entertainment
PHISH	Tweeter Center at the Waterfront, Camden, N.J., Aug. 12	\$1,002,019 \$40	36,100 sellout	Clear Channel Entertainment
VAN HALEN, SHINEDOWN	Arrowhead Pond, Anaheim, Calif., Aug. 10	\$944,035 \$55.90	12,980 sellout	AES Live
THE DEAD, ROBERT HUNTER	PPG Park Arts Center, Montreal, N.J., Aug. 11	\$897,098 \$51,25/\$29.25	23,430 two sellouts	Clear Channel Entertainment
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Nissan Pavilion at Stone Ridge, Bristol, Va., Aug. 10	\$847,418 \$85,25/\$43.25/\$21.25	22,874 sellout	Clear Channel Entertainment, The Messina Group/AES Live
USHER	Wachovia Center, Philadelphia, Aug. 10	\$843,367 \$85,50/\$49.50	14,560 sellout	Clear Channel Entertainment, The Messina Group/AES Live
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Good Arena, Cleveland, Aug. 10	\$801,787 \$81,50/\$51.50/\$41.50	17,090 sellout	Clear Channel Entertainment, The Messina Group/AES Live
USHER	Gothenburg Airlines Arena, East Rutherford, N.J., Aug. 21	\$819,718 \$89,50/\$49.50	14,363 sellout	Concerts West/AES Live, Atlanta Worldwide Touring
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Joe Louis Arena, Detroit, Aug. 21	\$811,345 \$82,50/\$47.50	16,844 sellout	The Messina Group/AES Live
OZZFEST, BLACK SABBATH, JUDAS PRIEST, SLAYER, DIMMU BORGIR, SUPERSTIC, METAL, BLACK LABEL SOCIETY & OTHERS	Verizon Wireless Amphitheater, Selma, Texas, Aug. 20	\$804,282 \$91,510	18,508 18,821	Clear Channel Entertainment
USHER	MCI Center, Washington, D.C., Aug. 20	\$803,562 \$74,548.50	12,271 sellout	Concerts West/AES Live, Atlanta Worldwide Touring, Diamond Entertainment
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Poet Garden Amphitheater at Star Line, Burlington, Pa., Aug. 17	\$802,367 \$95,752/\$7.75	25,818 sellout	Clear Channel Entertainment, The Messina Group/AES Live
REVINSON SUPER ESTRELLA, LA LEY, PAULINA RUSSO, CARL TACUBA, LA OREJA DE VAN DICH, ALEXIS STUBBS	Arrowhead Pond, Anaheim, Calif., Aug. 10	\$818,336 \$125,150/\$85/\$40	11,833 14,333	Neofairer Organization
USHER	FleetCenter, Boston, Aug. 20	\$818,305 \$85,50/\$49.50	13,879 sellout	Concerts West/AES Live, Atlanta Worldwide Touring
BARENAKED LADIES & ALANIS MORISSETTE	DTT Energy Music Center, Cleveland, Mich., Aug. 12-13	\$806,195 \$45,50/\$27.50	28,425 20,254 two shows	Clear Channel Entertainment
VAN HALEN, SHINEDOWN	Coors Amphitheater, Fort Collins, Colo., Aug. 17	\$786,916 \$95,947.50	13,518 13,500	Hess of Blues Concerts
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Verizon Wireless Amphitheater, Virginia Beach, Va., Aug. 14	\$783,186 \$85,25/\$43.25/\$21.25	20,254 sellout	Clear Channel Entertainment, The Messina Group/AES Live
THE WHO	Savoy Entertainment Center, 101 6th St. S., Austin, Texas, Aug. 28-29	\$779,328 \$11,088.34 Australian/\$121.05/90.76	8,143 14,322 two shows	Michael Chag Entertainment, Jack Utsick Presents
CHICAGO, EARTH, WIND & FIRE	Greek Theatre, Los Angeles, Aug. 10-11	\$748,516 \$88,755/\$69.75	18,782 17,562 two shows	Clear Channel Entertainment
THE WHO	Shoreline Amphitheatre, Mountain View, Calif., Aug. 7	\$735,600 \$116,920	15,394 22,000	Clear Channel Entertainment
RUSH	Sell Center, Montreal, Aug. 21	\$724,521 \$28,000 (no Canadian)/\$20.00/\$33.50/\$41.92/\$22.42	13,171 sellout	Gilbert Entertainment Group, House of Blues Canada
USHER	New Orleans Arena, New Orleans, Aug. 14	\$724,786 \$85,50/\$49.50	14,498 sellout	Concerts West/AES Live, Atlanta Worldwide Touring
JOSH GROBAN	Tweeter Center, Troy, Mich., Aug. 8	\$727,875 \$61,915	16,898 20,832	Clear Channel Entertainment
USHER	Toyota Center, Houston, Aug. 12	\$695,180 \$61,245	11,390 sellout	Concerts West/AES Live, Atlanta Worldwide Touring
KENNY CHESNEY, RASCAL FLATTS, UNCLE KRACKER	Pepsi Arena, Atlanta, Aug. 12	\$681,708 \$82,50/\$51.25	13,236 sellout	The Messina Group/AES Live
LINCOLN PARK, KORN, SNOOP DOGG, THE USED	Nissan Pavilion at Stone Ridge, Bristol, Va., Aug. 10	\$686,437 \$82,50/\$49.50	17,416 sellout	Clear Channel Entertainment
ALAN JACKSON, MARTINA MCGIBBIE	Arrowhead Pond, Anaheim, Calif., Aug. 11	\$675,920 \$95,950/\$50	16,095 17,731	AES Live
LINCOLN PARK, KORN, SNOOP DOGG, THE USED	Tweeter Center, Troy, Mich., Aug. 8	\$664,806 \$44,50/\$15	18,244 sellout	Clear Channel Entertainment
USHER	American Airlines Center, Dallas, Aug. 17	\$653,880 \$85,50/\$49.50	12,374 sellout	Concerts West/AES Live, Atlanta Worldwide Touring
KENNY CHESNEY, UNCLE KRACKER	Freedom Hall Coliseum, Louisville, Ky., Aug. 21	\$651,285 \$41	16,270 sellout	Triangle Talent, The Messina Group/AES Live
TIM MCGRAW, BIG & RICH, THE WARREN BROTHERS	The Pyramid, Memphis, Aug. 10	\$651,060 \$85,50/\$49.50/\$29.50	12,854 sellout	Beaver Productions

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West Coast Hip-Hop Bounces Back

BY GAIL MITCHELL

LOS ANGELES—Hip-hop here is on the rebound.

That's the prevailing belief in a city that claims such pioneering rap icons as Ice-T, N.W.A and Snoop Dogg. And it is borne out by a host of projects coming this year from veterans and some key debuts.

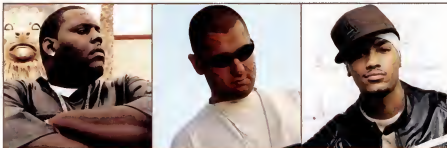
Among the latter is the hotly anticipated release by Dr. Dre protégé G-Unit, who hails from Compton, a city neighboring Los Angeles. The 21-year-old's G-Unit/Interscope bow is slated for Oct. 26.

Stepping up to the plate before G-Unit is another Compton resident, Virgin Records newcomer Guerilla Black.

As further proof the West Coast scene is thriving, 213—comprising Snoop Dogg, Nate Dogg and Warren G—debuts at No. 1 this issue on the Top R&B/Hip-Hop Albums chart and at No. 4 on the Top Billboard 200 with "The Hard Way" (TVT).

"There's a vibe you can feel in the city right now," Black says. "There's a sense of urgency; everyone is on fire. Compton, Watts... Everybody is linking up. The West Coast is back."

Billed by many as the West Coast version of



FROM LEFT, BLACK, YOUNG AND HOUSTON ARE AMONG THE ARTISTS AND PRODUCERS FUELING THE RESURGENCE OF L.A.'S HIP-HOP SCENE

the Notorious B.I.G., Black debuts Sept. 28 with "Guerilla City." His current single, "Compton," features Beanie Man. It stands at No. 39 on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart.

Preceding Black on the chart scene is another rookie, Los Angeles native Houston. His Capitol debut, "It's Already Written," entered the Top R&B/Hip-Hop Albums chart at No. 8 and The *Billboard* 200 at No. 14 in the Aug. 28 issue. Early momentum came from lead single "I Like That," featuring hip-hop veteran Nate Dogg and Houston labelmates Chingy and I-20. The radio hit

became the musical foundation of a McDonald's commercial earlier this year.

"People hadn't been feeling us out here," Houston says. "But the West is next to be on top again."

The impetus for this resurgence stems from several new developments in the City of Angels, including musical cliques collaborating with each other, and mix tapes—a hot commodity in the East Coast and Southern scenes—finally taking root.

"It used to be that different cliques didn't mix with other cliques. That tone is changing. We're

all working together," says artist/producer Damon Young, aka Damizza.

Young, who is also senior director of artist relations and programming for KPRC (Power 106) Los Angeles, owns Baby Re Entertainment, which manages rapper Knoc-turnal and singer Butch Cassidy.

Young says he is partnering with fellow producers Mike City (Yolanda Adams, Carl Thomas) and up-and-comer L.T. Hutton on various projects.

"We're swapping beats," he says. "Why not work as a collective? We're all working for the same thing: building a West Coast coalition."

Aiding that cause is a busy underground scene fed by the local shows and mix tapes. Black, for example, is compiling his fourth mix tape featuring artists he is developing under his *Big Pigs* banner. Young is promoting his Pamela Anderson-hosted "Baby Re Mixtape," featuring signed and unsigned acts like Motown newcomer Conway, Jayo Felony and Stace Adams. Game is also a fixture in the city's mix-tape scene.

All of this activity is making major labels and radio take notice.

(Continued on page 20)

Warner Bros. Gets Shot Of 'Crunk-n-B'

Warner Bros. Records ups its crunk/R&B quotient with the signing of "Crunk-n-B" quartet Nia. The group will release its debut CD through Artist Vision, a new division of Atlanta-based Crunk Inc. Serious Roll is CEO of both entities.

Nia's first song is "I Got It," set to the track "Knuck If You Buck" by fellow Crunk Inc./WB act Crime Mob. Nia wrote the song with Atlanta songwriter Kiesha Miles, whose credits include new-comer Ciara and Mario Winans.

Nia comprises rappers Dara Love and Rashida Porche and singers Ture Smith and Aisha Porche. (The Porches are twins.) The group's first CD, "I'm Not the

One," was released in 2002 on Atlanta indie Koya Records.

Among possible producers for the upcoming project are Lil Jon, Emperior Searcy and Beats by the Pound. Managed by Akina Love, Nia expects to release the album by year's end.

VIRGIN RECRUIT: The latest addition to the Virgin Records roster is R&B/pop quartet N2U. The signing is in partnership with Chris Stokes' The Ultimate Group Entertainment. Stokes, as most known, is the guiding force behind B2K. Its (formerly) Imature) and Marques Houston.

N2U's members—Don Lee, Asa, Chris Buck and Mark Richard—

range in age from 19 to 25. The group's self-titled debut is slated for Nov. 2. "Issues" is the title of the first single.

MUSICAL NOTES: Lalah Hathaway's long-awaited new album, "Outrun the Sky," is due Sept. 28 from Mesa Blue Moon through Universal... Capitol gears up its urban sale with Disturbing the Peace releases from I-20 ("Self-Explainer," Sept. 21) and Chingy ("Powerballin'," Nov. 16). Capitol also plans untitled sets by Faith Evans (Dec. 14) and former Deatly's Child member LeToya (Jan. 1, 2005).

LABELLE RESIGNED: Jherily Busby, president of Def Soul Classics, believes there is no reason why Patti LaBelle's duet with Ronald Isley, "Gotta Go Solo," shouldn't give her another No. 1 adult AC hit and a top 15 on the mainstream side.

"It's two classic artists together," Busby says, citing LaBelle's 1986 No. 1 crossover, "On My Own."

Aiding the cause is the resurgence of LaBelle's "Timeless Journey" album with the debt added. And Busby just closed a deal with AARP to co-brand the album with Def Soul Classics. He alluded to the deal earlier this year (*Billboard*, May 8). "Gotta Go Solo" bowed at No. 74

on the Hot R&B/Hip-Hop Singles & Tracks chart in the Aug. 28 issue. Troy Troter produced the song.

"People are fending for real R&B again," he says. "All the sampling has brought people's minds and ears back to real music."

COX ON COX: Deborah Cox's Broadway run with "Aida" has been extended to Sept. 5. Then, the R&B dance singer's focus switches to film, with work on two independent projects: "Blood of a Champion" and "Friends and Lovers."

"I've been meeting with labels, looking for the right home," she says. "I'm not sure of the direction I'll go in musically. I'll let the songs be what drive the tone of the album, not whether the track is hot. There's definitely room on the airwaves for more contemporary R&B artists."

FESTIVITIES: LL Cool J, OutKast's Big Boi, Kem, Mos Def, Anthony Hamilton and Sleepy Brown are among the headliners at the inaugural Soulfest Atlanta 2004. The

event will take place Sept. 4-5 at the Green Lot at Turner Field. In addition to R&B/rap legends Diddy featuring Frankie Beverly, Chaka Khan and Doug E. Fresh, a special gospel session will include Kierra



"Kiki" Sheard and Kurt Carr. Meanwhile, in Inglewood, Calif., Eloise Laws, Bobby Lieke, Phil Perry and Marlon Meadows will appear at the second annual Jazz in the Park festival, also Sept. 4-5, at Edward Vincent Jr. Park. The festival is presented by the South Bay Entertainment Group in conjunction with the City of Inglewood.



NIA: THEY'VE GOT THE CRUNK

Billboard HOT R&B/HIP-HOP SINGLES & TRACKS

LAST WEEK		2 WEEKS AGO		Nilsen Nilsen	
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Capone Puts Brazil Atop Latin Grammy Noms

BY TOM GOMES

SÃO PAULO, Brazil—Two months ago, few people outside Brazil knew Tom Capone's name.

But with five nominations for the fifth annual Latin Grammy Awards, the multi-talented producer is not only the most nominated individual this year but also the most nominated Brazilian ever.

He garnered nods for the Sept. 1 ceremonies for album of the year and best

engineered album for "Maria Rita," producer of the year; and two nominations for record of the year for Maria Rita's "A Festa" and Skank's "Dois Reis."

Capone worked on several other nominated projects, including Frejat's "Sobre Nós 2 e o Resto do Mundo," nominated for best rock album in Portuguese, and O Rappa's "O Silêncio Q Portuguese do Espanto," nominated for best Brazilian contemporary pop album.

But Capone is not just a producer and an engineer; he is also a musician

and the director of A&R for Warner Music Brazil.

"I have total support from my boss, [president] Claudio Conde, who allows me to produce some [outside] albums during the year," says Capone, who has his own recording studio.

But he says that since producing Skank's "Cosmetron," he has worked exclusively with Warner artists.

Capone got into music playing the guitar and producing for a band called Perfeito in the 1980s. He later

opened his own studio and began producing full time.

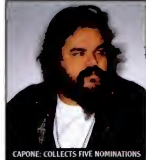
When Warner Music Brazil asked him to be A&R director in 1998, he accepted on the condition that he be allowed to produce albums for other labels.

The list of acts he has worked with includes Gilberto Gil, Milton Nascimento, Raimundos, Barão Vermelho, Nando Reis, Maria Rita, Carlinhos Brown and Lenine.

Most recently, Capone produced three tracks for Spanish-language trio Bacilos (which has one Brazilian member) for its new album, due Sept. 28.

Despite the impressive lineup of productions, the project that has thrust Capone's name into international consciousness is "Maria Rita," the self-titled debut album by the daughter of the late Elis Regina. Released in 2003 on Warner, it became Brazil's fifth top-selling title of the year. It has sold 640,000 copies, according to the label.

"The main thing is Maria Rita's voice," Capone says. "And also we have her totally intuitive and yet precise perception of the arrangements. Great parts of the repertoire, as well as the jazz trio ensemble [acoustic bass, piano and drums], were taken from her live con-



CAPONE COLLECTS FIVE NOMINATIONS

certs. Co-producer Abaro Alencar and I just worked as engineers."

Technically, Capone says, "We recorded all the basses live and used a collection of Neve and API sets, as well as several vintage microphones. For Maria Rita's voice, we used a valued Neumann U-47 from the 1950s."

"The production is intentionally simple," he adds. "The use of few elements leaves more room for the voice. I believe the nominations come from that set of small yet true details on an album where the voice expresses beauty and technique in a very natural and Brazilian way."

And The Winner Is . . .

It is time for our annual prediction of Latin Grammy Award winners. These aren't endorsements (particularly since voting has already closed), but rather educated guesses and personal opinion.

In that spirit, enjoy the read, and place your bets in time for the Sept. 1 event.

RECORD OF THE YEAR: Should Win: "Lágrimas Negras" by Bebo Valdés and Diego "El Cigala" exemplifies what can be achieved when music is allowed to shine in a pure, unadorned manner. A triumph in a time of skepticism.

Will Win: Alejandro Sanz's "No Es Lo Mismo" is beautifully recorded. It also enjoys prestige, name recognition and commercial success across many borders.

ALBUM OF THE YEAR: Should Win: "No Es Lo Mismo" is an album of original material on which Alejandro Sanz takes a major leap beyond what he has done before. And he lets us enjoy the ride. "Lágrimas Negras" by Bebo Valdés and Diego "El Cigala" is a strong contender.

Will Win: Sanz. No other artist in this category has the name recognition to adequately compete. "Lágrimas Negras" could be an upset winner, but I'm betting on Sanz.

SONG OF THE YEAR: Should Win: "Así como Tú" performed by Venegeas and co-written by Venegeas and Cobi Sorokin, is lovely and unpretentious—a rare combination. Café Tacuba's "Eres," written by Emmanuel Del Real, is an uncharacteristically lushly romantic track and the best cut on the album. Both are personal favorites.

Will Win: Alejandro Sanz's "No Es Lo Mismo," performed by Sanz, is the only one that was widely heard. And, yes, it is a great track as well. Perhaps Venegeas' success in Mexico will give her a leg up.

BEST NEW ARTIST: Should Win: *Abolwé*, for bringing the new urban/regional movement to the fore, or Obba Babalundé, for positioning himself as a strong pop artist with a songwriter's creativity.

Will Win: Even toss between the two, although Bermúdez is better-known outside the United States.

BEST FEMALE POP VOCAL ALBUM: Should Win: Rosario's "De Mi Color" and Paula Rubio's "Paulatina" are energetic, sparkling and different albums that put new punch into female pop. Will Win: Rubio is long overdue for a Grammy. But this voting body may go for the more esoteric Rosario, who may also garner the strong Spanish vote.

"Travesía," which features an eclectic mix of styles, may be his best album yet.

Will Win: Hard to imagine that it will be anyone other than Cruz, unless voters have decided to finally move on after her death. In that case, Los Van Van may get the nod for the historic recording "Live at the Miami Arena."

BEST ALTERNATIVE MUSIC ALBUM: Should Win: "Cuatro Caminos" is undoubtedly Café Tacuba's best album in years. Ozomatli is a contender, but since "Coming Live" is an EP, the impact isn't the same. Honorable mention goes to Babalundé's surprising "Infame."

Will Win: Café Tacuba has the international scope.

BEST RANCHERO ALBUM: Should Win: This year's nominees make up a strong, competitive category. I love that Marco Antonio Solís effectively pulled off a ranchera album in his own style with "Tu Amor O Tu Desprezo," but "En Vivos Por Última Vez" by Vicente Fernández and Alejandro Fernández, features two generations of music in one exciting performance. They deserve a nod. (Vicente is also nominated for solo set "Se Me Hizo Tarde La Voz.")

Will Win: Vicente Fernández. A contender for years, Fernández finally won his first Latin Grammy two years ago. Now, voters everywhere recognize him as the top artist in the genre.

BEST NORTEÑO ALBUM: Should Win: Conjunto Primavera deserves its nomination for "Decide Tú." But Los Tigres del Norte went the extra mile with "Pacto de Sangre," an album that entertains and advocates and does it well across the board.

Will Win: Perennially popular Ramón Ayala y Sus Bravos del Norte will give them a run for their money with "Tiere En Tus Manos/El Invicto," but Los Tigres del Norte, with their newfound popularity and good will in Spain, will win.

Latin Notas

By Leila Cobo
lcobo@billboard.com



BEST MALA POP VOCAL ALBUM: Should Win: How do you choose between three giants—Luis Miguel ("33"), Ricky Martín ("Almas del Silencio") and Alejandro Sanz ("No Es Lo Mismo")—and well-regarded newcomers Obba Babalundé ("Confesiones") and David Bisbal ("Bulería")? There is plenty of commercial success here, but the best-crafted set among these is "No Es Lo Mismo."

Will Win: Sanz. Because he is an author, an interpreter and an extraordinary musician.

BEST Salsa Album: Should Win: I'm not a fan of posthumous awards, but Celia Cruz's "Regalo del Alma" touched my heart like few albums have. I'm for Celia even though Victor Manuelle's



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HOT LATIN TRACKS

WEEKS ON CHART				APPLYING MEMBER(S)		Artist		PEAK	
WEEK	WEEK IN CHART	LAST WEEK IN CHART	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	IMPRINT/COMPOSITION CASE	Artist	PEAK	
1	3	3	COMO TU	REGGAE	NUMBER 1	2 Weeks At No. 1	Carlos Vives	1	
2	NEW	1	NADA VALGO SIN TU AMOR	AMOR	HOT SHOT DEBUT		Jeanette	2	
3	9	18	SON DE AMORES	AMOR			Andy & Lucas	3	
4	3	1	QUE DE RARO TIENE	AMOR			Los Tamariscos	4	
5	4	8	ALGO TIENES	AMOR			Paulina Rubio	5	
6	7	10	MIEDO	AMOR			Papa Azúcar	6	
7	10	7	AMORA QUIEN	AMOR			Mark Anthony	7	
8	11	8	NO ME QUIERO ENAMORAR	AMOR			Kellinase	8	
9	22	-	OJALA QUE TE MUERAS	AMOR	GREATEST GAY		Pascado	9	
10	2	8	VIVO Y MUERO EN TU PIEL	AMOR			Jefferson Pena	10	
11	5	2	SOY TU MUJER	AMOR			Alicia Villalaz	11	
12	6	5	DUELE EL AMOR	AMOR			Niko Syntex With Ana Torroja	12	
13	17	34	LAS AVISPAS	AMOR			Juan Luis Guerra	13	
14	30	31	LACRIMAS	AMOR			JR Rotundo	14	
15	15	14	LA LOCURA	AMOR			Yahor	15	
16	21	6	SI LA VES	AMOR			Franco De Vita With Sin Bandera	16	
17	23	6	LASTIMA ES MI MUJER	AMOR			Grupo Montez De Desamor	17	
18	12	11	TU QUE VAS	AMOR			Franco De Vita	18	
19	24	22	ESTA LLORANDO MI CORAZON	AMOR			Beto Y Sus Compañeros	19	
20	21	17	QUE NO ME FALTES TU	AMOR			Moriana	20	
21	15	7	VUELVE CONMIGO	AMOR			Conjunto Primavera	21	
22	27	39	VALIO LA PENA	AMOR			Mark Anthony	22	
23	16	6	ESTES DONDE ESTES	AMOR			Mr. Ash	23	
24	8	9	DOS LOCOS	AMOR			Los Horecaperos De Buracas	24	
25	20	17	SENTADA AQUÍ EN MI ALMA	AMOR			Chayanne	25	
26	18	12	MIEDO	AMOR			Palumbo	26	
27	38	42	ME DEVOLVÉ A PERDERTE	AMOR			Alejandro Fernandez	27	
28	35	3	DELANTE DE MI	AMOR			Blanca El Hecado	28	
29	26	10	MAS MALA QUE TU	AMOR			Elena Nazare	29	
30	32	28	TE PERDONE UNA VEZ	AMOR			Los Horecaperos Del Norte	30	
31	25	8	LA PRIMERA CON AGUA	AMOR			Vicente Fernandez	31	
32	31	32	PREPÁRO PARTIR	AMOR			Marco Antonio Solís	32	
33	42	37	SOMBRITA LOCA	AMOR			Gilberto Santa Rosa	33	
34	33	22	A DONDE ESTABAS?	AMOR			Intocable	34	
35	49	48	CONTRIGO YO APRENDI A OLVIDAR	AMOR			Patricia HT	35	
36	40	30	PIERA INQUIETA	AMOR			Angela Maria Forero	36	
37	46	36	ANDAR CONMIGO	AMOR			Julietta Venegas	37	
38	41	39	PIQUETES DE HORMIGA	AMOR			El Coyote Y Su Banda Tercera Saca	38	
39	27	16	NO TIENE LA CULPA EL INDIO	AMOR			Los Tigres Del Norte	39	
40	45	44	POBRE DIABLA	AMOR			Dios Dócil	40	
41	37	40	FABRICANDO FANTASIAS	AMOR			Tito Nieves	41	
42	45	40	IMPOSIBLE OLVIDARTE	AMOR			K-Pa De La Salsa	42	
43	NEW	NEW	DESDE QUE LLIEGASTES	AMOR			Rafael Barba	43	
44	39	-	CAZARON ENCADENADO	AMOR			Graciela Beltrán With Conjunto Primavera	44	
45	NEW	NEW	QUIERO SER TUYA	AMOR			Melissa Lora	45	
46	43	47	CREO EN EL AMOR	AMOR			Roy Ruiz	46	
47	34	16	EL ZÁ ZA ZA (MESA QUE MAS APLAUDA)	AMOR			Grupo Cisneros	47	
48	NEW	NEW	MI PEOR ENEMIGO	AMOR			Graciela: El Gigante De America	48	
49	NEW	NEW	Y QUE VAYA A SER DE MI	AMOR			Versado	49	

LATIN POP AIRPLAY

Any song performed by N			Thelma's Favourite Song System	Any song performed by N			Thelma's Favourite Song System
WEEK	DATE	TITLE PERFORMER/PROMOTION LABEL	ARTIST	WEEK	DATE	TITLE PERFORMER/PROMOTION LABEL	ARTIST
1	1	NADA VALIÓ SIN TU AMOR JOHN DOLY / COLUMBIA	JARVIS	1	1	THEY'VE GOT THAT BOY THE JET SETS / PONY	ANGELA MARRAS / PONY
2	8	LA FANTASÍA PULGARCITO / PONY	PULGARCITO	2	8	LA FANTASÍA PULGARCITO / PONY	JULIO VILLALBA / PONY
3	15	EL PAPA TONET ALICIA DÍAZ / COLUMBIA	ALICIA DÍAZ	3	15	EL PAPA TONET ALICIA DÍAZ / COLUMBIA	ALICIA DÍAZ
4	22	NO ME AMARÁS JOSÉ LUIS CORTÉS / COLUMBIA	ALICIA DÍAZ	4	22	PODÍO PASEAR NUBES JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
5	29	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	5	29	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
6	5	NO ME AMARÁS / NUNCA MÁS JOSÉ LUIS CORTÉS / COLUMBIA	COLUMBIA	6	5	NO ME AMARÁS / NUNCA MÁS JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
7	12	QUELLA E AMOR ALICIA DÍAZ / COLUMBIA	ALICIA DÍAZ	7	12	QUELLA E AMOR ALICIA DÍAZ / COLUMBIA	ALICIA DÍAZ
8	19	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	8	19	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
9	26	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	9	26	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
10	3	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	10	3	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
11	10	TU DE SOÑE VIE FRANCISCO DE VITA / COLUMBIA	FRANCISCO DE VITA	11	10	TU DE SOÑE VIE FRANCISCO DE VITA / COLUMBIA	FRANCISCO DE VITA
12	17	AMOR A QUEJEN MARC ANTONIO	MARC ANTONIO	12	17	AMOR A QUEJEN MARC ANTONIO	MARC ANTONIO
13	24	ESTOY COMPLETO MARC ANTONIO	MARC ANTONIO	13	24	ESTOY COMPLETO MARC ANTONIO	MARC ANTONIO
14	31	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	14	31	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
15	7	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	15	7	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
16	14	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	16	14	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
17	21	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	17	21	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
18	28	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	18	28	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
19	4	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	19	4	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
20	11	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	20	11	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
21	18	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	21	18	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
22	25	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	22	25	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
23	1	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	23	1	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
24	8	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	24	8	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
25	15	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	25	15	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
26	22	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	26	22	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
27	29	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	27	29	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
28	5	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	28	5	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
29	12	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	29	12	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
30	19	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	30	19	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
31	26	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	31	26	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
32	3	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	32	3	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
33	10	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	33	10	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
34	17	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	34	17	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
35	24	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	35	24	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO
36	31	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO	36	31	LA CUCARACHA JOSÉ LUIS CORTÉS / COLUMBIA	JOSEFINO

TROPICAL AIRPLAY

[illegible]

REGIONAL MEXICAN AIRPLAY

MUSIC		MUSIC	
DATE	ARTIST	DATE	ARTIST
1	QUE ME PASA	21	QUEREMOS
2	QUE ME PASA	22	QUEREMOS
3	QUE ME PASA	23	QUEREMOS
4	QUE ME PASA	24	QUEREMOS
5	QUE ME PASA	25	QUEREMOS
6	QUE ME PASA	26	QUEREMOS
7	QUE ME PASA	27	QUEREMOS
8	QUE ME PASA	28	QUEREMOS
9	QUE ME PASA	29	QUEREMOS
10	QUE ME PASA	30	QUEREMOS
11	QUE ME PASA	31	QUEREMOS
12	QUE ME PASA	32	QUEREMOS
13	QUE ME PASA	33	QUEREMOS
14	QUE ME PASA	34	QUEREMOS
15	QUE ME PASA	35	QUEREMOS
16	QUE ME PASA	36	QUEREMOS
17	QUE ME PASA	37	QUEREMOS
18	QUE ME PASA	38	QUEREMOS
19	QUE ME PASA	39	QUEREMOS
20	QUE ME PASA	40	QUEREMOS
21	QUE ME PASA	41	QUEREMOS
22	QUE ME PASA	42	QUEREMOS
23	QUE ME PASA	43	QUEREMOS
24	QUE ME PASA	44	QUEREMOS
25	QUE ME PASA	45	QUEREMOS
26	QUE ME PASA	46	QUEREMOS
27	QUE ME PASA	47	QUEREMOS
28	QUE ME PASA	48	QUEREMOS
29	QUE ME PASA	49	QUEREMOS
30	QUE ME PASA	50	QUEREMOS
31	QUE ME PASA	51	QUEREMOS
32	QUE ME PASA	52	QUEREMOS
33	QUE ME PASA	53	QUEREMOS
34	QUE ME PASA	54	QUEREMOS
35	QUE ME PASA	55	QUEREMOS
36	QUE ME PASA	56	QUEREMOS
37	QUE ME PASA	57	QUEREMOS
38	QUE ME PASA	58	QUEREMOS
39	QUE ME PASA	59	QUEREMOS
40	QUE ME PASA	60	QUEREMOS
41	QUE ME PASA	61	QUEREMOS
42	QUE ME PASA	62	QUEREMOS
43	QUE ME PASA	63	QUEREMOS
44	QUE ME PASA	64	QUEREMOS
45	QUE ME PASA	65	QUEREMOS
46	QUE ME PASA	66	QUEREMOS
47	QUE ME PASA	67	QUEREMOS
48	QUE ME PASA	68	QUEREMOS
49	QUE ME PASA	69	QUEREMOS
50	QUE ME PASA	70	QUEREMOS
51	QUE ME PASA	71	QUEREMOS
52	QUE ME PASA	72	QUEREMOS
53	QUE ME PASA	73	QUEREMOS
54	QUE ME PASA	74	QUEREMOS
55	QUE ME PASA	75	QUEREMOS
56	QUE ME PASA	76	QUEREMOS
57	QUE ME PASA	77	QUEREMOS
58	QUE ME PASA	78	QUEREMOS
59	QUE ME PASA	79	QUEREMOS
60	QUE ME PASA	80	QUEREMOS
61	QUE ME PASA	81	QUEREMOS
62	QUE ME PASA	82	QUEREMOS
63	QUE ME PASA	83	QUEREMOS
64	QUE ME PASA	84	QUEREMOS
65	QUE ME PASA	85	QUEREMOS
66	QUE ME PASA	86	QUEREMOS
67	QUE ME PASA	87	QUEREMOS
68	QUE ME PASA	88	QUEREMOS
69	QUE ME PASA	89	QUEREMOS
70	QUE ME PASA	90	QUEREMOS
71	QUE ME PASA	91	QUEREMOS
72	QUE ME PASA	92	QUEREMOS
73	QUE ME PASA	93	QUEREMOS
74	QUE ME PASA	94	QUEREMOS
75	QUE ME PASA	95	QUEREMOS
76	QUE ME PASA	96	QUEREMOS
77	QUE ME PASA	97	QUEREMOS
78	QUE ME PASA	98	QUEREMOS
79	QUE ME PASA	99	QUEREMOS
80	QUE ME PASA	100	QUEREMOS

Derived from a national sample of surveys supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 30 stations (30 Late 70s, 10 Mid 70s, 10 Early 70s, 10 Regional) were electronically monitored 24 hrs a day 3 days a week. Songs ranked by Audience Impressions. * Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 30 weeks will generally not recede a bubble, even if it starts or improves in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience, see the Record Being Played column for a placed first. Records below the top 30 are removed from the chart after 26 weeks. © 2004, VNU Business Media. All Rights Reserved.

SEPTEMBER 4
2004

Billboard® TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	2	10	GRUPO CLIMAX	IMPACTO PRODUCCIONES (MCA) [MCA]	NUMBER 1	1	49	44	10	LUPILLO RIVERA	IMPACTO PRODUCCIONES (MCA) [MCA]	Como Mis Propias Manos	1
2	1	3	BRONCO, EL GIGANTE DE AMERICA	IMPACTO PRODUCCIONES (MCA) [MCA]	Siempre	1	51	49	7	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	Colectacion De Dros	1
3	4	2	MARCO ANTONIO SOLIS & JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	Des Gredados	2	52	51	41	CARDENALES DE NUEVO LEON	IMPACTO PRODUCCIONES (MCA) [MCA]	En Concierto	16
4	5	3	LOS TEMERARIOS	IMPACTO PRODUCCIONES (MCA) [MCA]	Veintidós	1	53	51	41	MARCO ANTONIO SOLIS	IMPACTO PRODUCCIONES (MCA) [MCA]	La Historia Continua	1
5	3	4	MARC ANTHONY	SONY MUSIC (SONY) [SONY]	Vuelto La Pena	1	54	57	64	GIPIKY KINGS	IMPACTO PRODUCCIONES (MCA) [MCA]	Reots	1
6	5	7	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]	Ageren Durangueses	3	55	47	38	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]	70's Y 80's - Dos Decadas De Amor	54
7	6	11	DADDY YANKEE	EL CAPITAN (SONY) [SONY]	Barrio Fino	1	56	41	36	DON OMAR	IMPACTO PRODUCCIONES (MCA) [MCA]	The Last Den	2
8	NEW	1	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]	¡Que Chiflo! El Pasito Duranguense	8	57	45	52	LOS TIGRES DEL NORTE	IMPACTO PRODUCCIONES (MCA) [MCA]	Pasos De Sangre	1
9	10	—	LOS ANGELES DE CHARLY	IMPACTO PRODUCCIONES (MCA) [MCA]	De Amores Y Recuerdos... 20 Exitos Romanticos	9	58	52	43	ALEXIS SYNTHE	IMPACTO PRODUCCIONES (MCA) [MCA]	Mundo Lito	45
10	9	6	MARC ANTHONY	SONY MUSIC (SONY) [SONY]	Amor Sin Fronteras	1	59	40	—	DUELO	IMPACTO PRODUCCIONES (MCA) [MCA]	Para Sobrevivir	12
11	NEW	1	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]	El Movimiento De Hip Hop En Espanol	11	61	46	59	POLO URIAS Y SU MAQUINA NORTENA	IMPACTO PRODUCCIONES (MCA) [MCA]	En La Cambe	40
12	21	19	OZOMATI	IMPACTO PRODUCCIONES (MCA) [MCA]	Street Signs	2	62	53	28	INDUSTRIA DEL AMOR	IMPACTO PRODUCCIONES (MCA) [MCA]	12 Numeros 1	46
13	15	14	LUNYTTUES	IMPACTO PRODUCCIONES (MCA) [MCA]	La Trigoneria	7	63	53	28	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]	Diamantes De Coleccion	17
14	17	15	GRUPO BRYNDIS	IMPACTO PRODUCCIONES (MCA) [MCA]	El Quieto Trago	4	64	53	28	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]	Parando Tequilera 2004	26
15	7	8	ALACRANES MUSICAL	IMPACTO PRODUCCIONES (MCA) [MCA]	A Cambio De Voto	7	65	46	38	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]	100% Pura Coleccion	37
16	11	12	LOS HURACANES DEL NORTE	IMPACTO PRODUCCIONES (MCA) [MCA]	Legado Norteño	11	67	49	53	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]	30 Gacetas De Coleccion	6
17	13	16	VICENTE FERNANDEZ	IMPACTO PRODUCCIONES (MCA) [MCA]	Tesoros De Coleccion	10	68	46	38	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]	100% Duranguense	7
18	14	11	PATRICIA B1	IMPACTO PRODUCCIONES (MCA) [MCA]	En Vivo Desde Dallas, Texas	6	69	45	35	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]	Tributo Al Amor	1
19	12	10	AKWID	IMPACTO PRODUCCIONES (MCA) [MCA]	KMP 104.5 Radio Compa	2	70	47	38	LOS TERRIBLES DEL NORTE	IMPACTO PRODUCCIONES (MCA) [MCA]	Antologia De Jerez	64
20	16	18	DON OMAR	IMPACTO PRODUCCIONES (MCA) [MCA]	The Last Den: Live, Vol. 1	2	71	56	42	EL COYOTE Y SU BANDA TIERRA SANTA	IMPACTO PRODUCCIONES (MCA) [MCA]	Si Tu Vuelves A Escuchar	40
21	18	13	K-PAC DE LA SIERRA	IMPACTO PRODUCCIONES (MCA) [MCA]	En Vivo	13	72	59	50	PALOMO	IMPACTO PRODUCCIONES (MCA) [MCA]	Yo Te Propongo	6
22	20	47	BANDA ARKANER R-15	IMPACTO PRODUCCIONES (MCA) [MCA]	Tesoros De Coleccion	20	73	NEW	9	BETO Y SUS CANARIOS	IMPACTO PRODUCCIONES (MCA) [MCA]	100% Tierra Caliente	21
23	23	21	LOS YONICIS	IMPACTO PRODUCCIONES (MCA) [MCA]	Nuestros Conciertos	15	74	65	57	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]	Amor Grupos	35
24	24	20	RAMON AYALA Y SUS BRAVOS DEL NORTE	IMPACTO PRODUCCIONES (MCA) [MCA]	Antologia De Un Rey	16	75	NEW	1	LOS ORIGINALES DE SAN JUAN	IMPACTO PRODUCCIONES (MCA) [MCA]	La Historia	12
25	25	23	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]	Los 20 Sencillos Del Año Y Los Videos	5							
26	26	35	LIBERACION	IMPACTO PRODUCCIONES (MCA) [MCA]	Los Mas Bellos De Liberacion	17							
27	27	17	LOS RELLEROS DEL NORTE/ADOLFO URIAS Y SU LOBO NORTEÑO	IMPACTO PRODUCCIONES (MCA) [MCA]	Reunite Entre Amigos	11							
28	—	—	MICHAEL STEVAN	IMPACTO PRODUCCIONES (MCA) [MCA]	Recordando A Los Terribles	28							
29	30	10	JOSE ALFREDO JIMENEZ	IMPACTO PRODUCCIONES (MCA) [MCA]	Tesoros Musicales	26							
30	26	22	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]	El Concierto Mix Presente: El Pasito Duranguense Mix	6							
31	19	—	LOS CAMINANTES	IMPACTO PRODUCCIONES (MCA) [MCA]	Tesoros De Coleccion: Pura Coleccion	19							
32	32	16	FRANCO DE VITA	IMPACTO PRODUCCIONES (MCA) [MCA]	Step	7							
33	25	30	LOS MONICOPES DEL DURANGO	IMPACTO PRODUCCIONES (MCA) [MCA]	Locos De Amor	3							
34	29	24	GRUPO MONTEZ DE DURANGO	IMPACTO PRODUCCIONES (MCA) [MCA]	En Vivo Desde Chicago	2							
35	24	16	LA OREJA DE VAN GOGH	IMPACTO PRODUCCIONES (MCA) [MCA]	La Oreja De Van Gogh En Directo: Gire	22							
36	29	37	LOS BUKS	IMPACTO PRODUCCIONES (MCA) [MCA]	10 Numeros 1	29							
37	27	18	CONJUNTO PRIMAVERA	IMPACTO PRODUCCIONES (MCA) [MCA]	Dejando Huella	38							
38	NEW	—	BETO Y SUS CANARIOS	IMPACTO PRODUCCIONES (MCA) [MCA]	En Vivo	38							
39	41	41	CHARLIE ZAA	IMPACTO PRODUCCIONES (MCA) [MCA]	Pura Sentimiento	39							
40	38	—	EL POSEDER DEL NORTE	IMPACTO PRODUCCIONES (MCA) [MCA]	Historia Musical: 30 Pegaditos	38							
41	33	3	PESADO	IMPACTO PRODUCCIONES (MCA) [MCA]	Recaro	10							
42	48	38	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	IMPACTO PRODUCCIONES (MCA) [MCA]	Los Romances 2.1	11							
43	37	10	ANA BARBARA	IMPACTO PRODUCCIONES (MCA) [MCA]	Una Noche Un Sonno	5							
44	36	28	LOS HURACANES DEL NORTE	IMPACTO PRODUCCIONES (MCA) [MCA]	Con Experiencia Y Juventud	5							
45	39	61	LA OREJA DE VAN GOGH	IMPACTO PRODUCCIONES (MCA) [MCA]	La Que Tu Contas Muestras Tu Hecicio La Driedida	9							
46	60	61	SIN BANDERA	IMPACTO PRODUCCIONES (MCA) [MCA]	De Wajio	5							
47	61	62	VICENTE FERNANDEZ	IMPACTO PRODUCCIONES (MCA) [MCA]	Se Mo Mio Tanto La Vida	9							
48	NEW	37	VICENTE Y ALEJANDRO FERNANDEZ	IMPACTO PRODUCCIONES (MCA) [MCA]	En Vivo: Juntos Por Ultima Vez	4							

LATIN POP ALBUMS

TROPICAL ALBUMS

REGIONAL MEXICAN ALBUMS

1	MARC ANTHONY	SONY MUSIC (SONY) [SONY]	2	MARC ANTHONY	SONY MUSIC (SONY) [SONY]	3	GRUPO CLIMAX	IMPACTO PRODUCCIONES (MCA) [MCA]
4	EDUARDO	IMPACTO PRODUCCIONES (MCA) [MCA]	5	DADDY YANKEE	EL CAPITAN (SONY) [SONY]	6	EDUARDO EL GIGANTE DE AMERICA	IMPACTO PRODUCCIONES (MCA) [MCA]
7	FRANCO DE VITA	IMPACTO PRODUCCIONES (MCA) [MCA]	8	LUNYTTUES	IMPACTO PRODUCCIONES (MCA) [MCA]	9	MARCO ANTONIO SOLIS & JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]
10	LA OREJA DE VAN GOGH	IMPACTO PRODUCCIONES (MCA) [MCA]	11	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	12	MARCO ANTONIO SOLIS	IMPACTO PRODUCCIONES (MCA) [MCA]
13	CHANCE DRA	IMPACTO PRODUCCIONES (MCA) [MCA]	14	MICHAEL STEVAN	IMPACTO PRODUCCIONES (MCA) [MCA]	15	MARCO ANTONIO SOLIS	IMPACTO PRODUCCIONES (MCA) [MCA]
16	A.R. GONZALEZ Y SUS BRINCAJES	IMPACTO PRODUCCIONES (MCA) [MCA]	17	DON OMAR	IMPACTO PRODUCCIONES (MCA) [MCA]	18	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]
19	SIN BANDERA	IMPACTO PRODUCCIONES (MCA) [MCA]	20	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]	21	LOS ANGELES DE CHARLY	IMPACTO PRODUCCIONES (MCA) [MCA]
22	MARC ANTHONY	SONY MUSIC (SONY) [SONY]	23	TERRELL	IMPACTO PRODUCCIONES (MCA) [MCA]	24	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]
25	LA OREJA DE VAN GOGH	IMPACTO PRODUCCIONES (MCA) [MCA]	26	YOSHI CALDERON	IMPACTO PRODUCCIONES (MCA) [MCA]	27	MARCO ANTONIO SOLIS	IMPACTO PRODUCCIONES (MCA) [MCA]
28	MARC ANTHONY	SONY MUSIC (SONY) [SONY]	29	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	30	GRUPO BRYNDIS	IMPACTO PRODUCCIONES (MCA) [MCA]
31	ALBERTO	IMPACTO PRODUCCIONES (MCA) [MCA]	32	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	33	LOS ANGELES DE CHARLY	IMPACTO PRODUCCIONES (MCA) [MCA]
34	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	35	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	36	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]
37	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	38	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	39	LOS ANGELES DE CHARLY	IMPACTO PRODUCCIONES (MCA) [MCA]
40	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	41	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	42	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]
43	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	44	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	45	LOS ANGELES DE CHARLY	IMPACTO PRODUCCIONES (MCA) [MCA]
46	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	47	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	48	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]
49	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	50	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	51	LOS ANGELES DE CHARLY	IMPACTO PRODUCCIONES (MCA) [MCA]
52	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	53	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	54	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]
55	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	56	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	57	LOS ANGELES DE CHARLY	IMPACTO PRODUCCIONES (MCA) [MCA]
58	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	59	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	60	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]
61	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	62	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	63	LOS ANGELES DE CHARLY	IMPACTO PRODUCCIONES (MCA) [MCA]
64	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	65	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	66	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]
67	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	68	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	69	LOS ANGELES DE CHARLY	IMPACTO PRODUCCIONES (MCA) [MCA]
70	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	71	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	72	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]
73	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	74	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	75	LOS ANGELES DE CHARLY	IMPACTO PRODUCCIONES (MCA) [MCA]
76	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	77	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	78	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]
79	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	80	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	81	LOS ANGELES DE CHARLY	IMPACTO PRODUCCIONES (MCA) [MCA]
82	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	83	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	84	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]
85	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	86	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	87	LOS ANGELES DE CHARLY	IMPACTO PRODUCCIONES (MCA) [MCA]
88	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	89	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	90	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]
91	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	92	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	93	LOS ANGELES DE CHARLY	IMPACTO PRODUCCIONES (MCA) [MCA]
94	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	95	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	96	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]
97	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	98	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	99	LOS ANGELES DE CHARLY	IMPACTO PRODUCCIONES (MCA) [MCA]
100	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	101	JOAN SEBASTIAN	IMPACTO PRODUCCIONES (MCA) [MCA]	102	VARIOUS ARTISTS	IMPACTO PRODUCCIONES (MCA) [MCA]

Majors Catch On To Compilations' Appeal

BY MICHAEL PAOLETTA

A quick glance at the *Billboard* Top Electronic Albums chart reveals several compilations, including Happy Boys' "Trance Party [Volume Four]," Paul Oakenfold's "Creamfields," Bad Boy Joe's "Best of NYC Afterhours..." "Feel the Drums" and Vic Latino & David Waxman's "Ultra Dance 05."

A second glance demonstrates that these titles are the musical children of independent labels: Robbins, Perfecto/Thrive, Megamix/Musicrama and Ultra, respectively. There are no major-label dance compilations to be found in the mix.

This contrasts with the scene in the United Kingdom, where major-label dance compilations like "Cream Classics" (Warner Dance), "Clubland 5" (A&M/UMTV), "Anthems of Ibiza" (Inspired/UMTV) and "The Best Club Anthems" (Virgin/EMI) currently pepper the charts.

That's because, unlike in the United States, the international dance music market uses compilations as an integral selling component to dancefloor hit singles, which, in turn, drive sales of the various compilations.

Indeed, major-label dance compilations in the United States have been missing in action since the dawn of the new millennium.

But that's about to change with the

Oct. 5 release of Virgin's "Virgin Records Dance Hits," which will be beat-mixed by DJ/producer Jason Nevins.



NEVINS: BEAT-MIXER FOR UPCOMING VIRGIN COMPILATION

"The major labels in America should be releasing dance compilations," says Big Management's Gary Salzman, who oversees the careers of Nevins, Ray Roc and others. "We have the artists, the producers, the songs and the remixes in this country. There's no reason for U.S. labels to not be in the dance-compilation market."

Indeed. But according to Johnny DeMairo, senior director of A&R at

Atlantic Records, it all comes down to money. "Majors must get behind the project with a good retail program."

he says. "But that's not always easy to do when you're dealing with other releases that are considered to be a higher priority."

DeMairo says this is why Ultra, Robbins, Tommy Boy, Global Underground, DeWlee, UBL and other indie labels have become so successful and powerful in the dance-compilation market. "That's all they do. Dance music is their priority."

That said, DeMairo acknowledges that Atlantic, by way of the Rhino imprint, will be releasing a lot of dance compilations in the future, encompassing classic material and current hits. "We certainly have the music and the remixes."

So, too, does Virgin. "Virgin Records Dance Hits" spotlights numerous Virgin artists as well as acts on other labels owned by parent EMI. They include Janet Jackson, Kylie Minogue, Daft Punk, Iggy Pop, Dirty Vegas and Joss Stone (a remix of new single "You Had Me").

Non-EMI tracks include: Shape: UK's "Lola's Theme," Mynt Featuring Kim Sozzi's "How Did You Know?" and the Roc Project Featuring Tina Nova's "Déjà Vu (It's Hard to Believe)." The set will also introduce two new Virgin acts: electronic-pop duo Self Serve and R&B singer Brooke Valentine.

Mauro DeCeglie, director of product management at Virgin, calls the compilation "a celebration of dance music within our company and beyond."

It is also the first of many compilations to feature music from a specific genre and use Virgin Records as a brand, DeCeglie adds.

To spread the word about "Virgin Records Dance Hits," the label is setting up initiatives with gyms and

fitness centers, the gay community and retailers. There are also plans for Nevins to embark on a DJ tour in support of the collection.

At the center of this project was Salzman, who helped with the tracklisting and the licensing of non-EMI titles. "EMI has the product and we have the relationships with the other labels," Salzman says. "We also have our ears to the street. We know what music is happening in the clubs."

Of course, as someone who spearheaded this project and supplied the DJ, Salzman has a dual interest in its success. "He wants this to work," Nevins notes. "The entire concept—the tracklisting, the packaging, the marketing and promotion—is key, and he totally understands this."

Using this model, Salzman says, a major can get dance compilations into the market without having to pay for a separate dance department.

In this way, he continues, "it becomes cost effective for the major label, [and] at the same time, an additional revenue stream is being created."

Still, DeMairo cautions, "if it's the right collection of songs, any major label can make this model work if they put money behind it. It comes down to money and prioritizing. If you get behind the project with a retail program, it will be successful."

Moroder, Van Dyk Highlight Dance Summit

With the 11th annual *Billboard* Dance Music Summit right around the corner (Sept. 20-22 at the Union Square Ballroom in New York), we are incredibly

happy to announce that legendary producer **Giorgio Moroder** is confirmed for the *Pioneers of Dance/Electronic Music* panel, while top international DJ/producer **Paul Van Dyk** is confirmed for The *Billboard* Q&A.

To paraphrase Ruth, Anita and Jane, we're so excited.

Moroder, who hails from Ortisei, Italy, and resides in Los Angeles, was one of the aural architects of disco music. His solo albums ("Knights in White Satin," "Dance to Eternity" [E-MC]) remain templates for today's electronic artists and producers.

Of course, he was also instrumental in the international success of **Donna Summer**.

Moroder, along with **Pete Bellotte**, helmed numerous Summer

classics, including "Love to Love You Baby," "Try Me, I Know We Can Make It," "Summer Fever," "MacArthur Park," "Last Dance," "Hot Stuff" and "I Feel Love."

Beat Box

By Michael Paolella
mpaolella@billboard.com



Moroder and Bellotte also masterminded the self-titled **Munich Machine** album.

On his own, Moroder handled Summer's ("On the Radio" and Grammy award-winning "Carry On...") and with **Gary Klein**, Moroder produced Summer's duet with **Barbra Streisand**, "No More Tears (Enough Is Enough)."

Along the way, he collaborated with other artists. They include **Madleen Kane**, the **Three Degrees**,

Sparks and **Philip Oakley**.

Moroder also worked on several soundtracks: "Midnight Express," "American Gigolo," "Flashdance," "Top Gun" and others. These films included hits by **Blondie** ("Call Me"), **Irene Cara** ("Flashdance... What a Feeling") and **Bertin** ("Take My Breath Away").

Altogether, Moroder owns three Grammys, three Oscars and four Golden Globe Awards.

And then there is Van Dyk, whose own productions have surely been influenced by Moroder. The German artist's most recent **Meta Records** album, "Reflections," peaked at No. 3 on the *Billboard* Top Electronic Albums chart last year. It has since spawned three club hits ("Time of Our Lives," "Nothing but You" and "Crush").

Earlier this year, Van Dyk took home **DanceStar** Awards for best non-U.S. international DJ, best use of music in a TV commercial (**Motorola**) and best U.S. event (New York's Central Park Summer-Stage 2003).

Van Dyk also rocked the stages at the **Ultra Music Fest** in Miami

and the **Coachella Valley Music & Arts Festival** in Indio, Calif.

He begins a 19-date Rock the



MORODER: PIONEER WILL BE PANELIST

Vote Presents Paul Van Dyk tour Sept. 4 at the Space club in Miami. On one of his rare days off, he will fly to New York specifically for the summit—where I will interview him one-on-one.

Any questions from summit attendees will certainly follow.

For more info about the summit, or to register, visit billboardsummit.com.

CHANNEL SURFING: The fifth season of *Showtime's "Queer As Folk"* series begins shooting in late September for episodes that will air next spring.

The show's music supervisor, **Michael Perlmutter**, of **SL Feldman & Associates** in Toronto, is looking for rare and not-yet-released dance/electronic tracks.

Perlmutter says he is searching for titles that will be commercially available between February and June 2005.

He is also keen on showcasing rare or commercially unavailable remixes.

For more info, e-mail him at perlmutter@slfa.com.


Ready for a reality TV show about the music of **Ice Cube**? If so, prepare yourself for the Oct. 12 premiere of "The Club" on **Splice TV**. Auditions were recently held for dancers and DJs. International DJ/producer **Paul Oakenfold** is confirmed to appear on the show.

HOT DANCE SINGLES SALES

Nielsen
SoundScan

■ Data: Arisley Wills showing an increase in detections over the previous week, regardless of chart movement. Compiled from a receive a bullet, even if it registers an increase in detections. Titles below the top 15 are removed from the chart after 28 weeks. C3B record of 1 million units (Platinum) ♦ RMA certification for net shipment of 10 million units (Diamond) Asterisk following Platinum or RMA titles, are supplemental, large price marked (L), and all other CD prices are equivalent prices, which are projected from sales

HOT DANCE RADIO AIRPLAY

Aspen compiled by  Nielsen
Broadcast Data

Sample of artwork supplied by Motion Broadcast Data Systems, radio track service 3 force stations are electronically recorded 24 hours. Business Media, Inc. and Motion SoundScan, Inc. All rights reserved. © Electronic Arts with the present radio game the week of the year indicates artist's multi-platform level for based sets and double album with turning time of 100 minutes or more the 1990s. © indicates joint or present ownership title © 2004, VMC Business Media, Inc. and Motion SoundScan, Inc. All rights reserved.

TOP ELECTRONIC ALBUMS...

Sales data compiled by  Nielsen SoundScan

1. Days a week. Garage ranked by number of detections. A title which has been on the chart for more than 20 weeks will generally be awarded Industry Award. © America's (NAA) certification for net shipment of 200,000 above units (NAA). ▲ NAA certification for net shipment of 200,000 above units (NAA). *Material indicates LP is available. Most type prices, and CD prices for NAA and

Billboard® HOT DANCE CLUB PLAY

*Titles with the greatest sales or club play increase this week. Power Pick or Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. © Videoclip availability. Catalog number is for vinyl; maxi-single, or CD maxi-single, or CD single respectively, based upon availability. In France, English Sales chart. **FD French available. ***FD Maxi-Single available. ****Vend Maxi-Single available. *****Passport Maxi-Single available. ©2006 VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.



McCoury Band Tops IBMA Noms

BY DEBORAH EVANS PRICE

NASHVILLE—The Del McCoury Band tops the list of nominees for the 15th annual International Bluegrass Music Awards, set for Oct. 7 at the Kentucky Center in Louisville, Ky. Blue Highway and Alison Krauss + Union Station are also top nominees.

Krauss and Dan Tyminski of Union Station will host the awards. The event is the centerpiece of the International Bluegrass Music Assn.'s annual World of Bluegrass trade show and Fan Fest, to be held Oct. 4-10. The Del McCoury Band, an eight-time winner of IBMA's entertainer of the year accolade, leads with 12 nominations, including entertainer, vocal group, instrumental group and album of the year for "It's Just the Night."

His nominations also include recognition for individual band members. McCoury earned a nod in the male vocal category, and each of the players received nominations for their respective instruments: Rob McCoury (banjo), Mike Bub (bass), Jason Carter (fiddle) and Ronnie McCoury (mandolin). Additionally, members of the group participated on three records that received nominations for recorded event of the year: "Life of Sorrow," "Livin' Lovin' Losin': Songs of the Louvin Brothers" and "White House." Alison Krauss + Union Station earned nine nominations, including entertainer of the year, instrumental group and vocal group. Krauss received a nod for female vocalist of the year, and



Tyminski received one for male vocalist. Both members Jerry Douglas (dobro), Barry Bales (bass) and Ron Block (banjo) also earned nods in the categories for their individual instruments. Krauss is also nominated for her work on "Livin' Lovin' Losin': Songs of the Louvin Brothers."

Blue Highway earned seven nominations, including vocal group, instrumental group, album for "Wonderous Love" and song of the year for "Seven Sundays in a Row." "Wonderous Love" also garnered a nod for gospel recorded performance.

Rhonda Vincent & the Rage, Ricky Skaggs & Kentucky Thunder, Mountain Heart and Doyle Lawson & Quicksilver each received five nominations.

The 2004 Hall of Honor inductees are Curly Seckler and Bill Vernon. The distinguished achievement award recipients are Moses "Mo" Ash, Kirk and Becky Brandenberger, Tom T. and Dixie Hall, Jimmie Skinner and Art Stamper.

This year marks the event's last year in Louisville before the IBMA's World of Bluegrass moves to Nashville in 2005. Sirius Satellite Radio, MerleFest, Sugar Hill Records, GHS Strings and Deering Banjos are sponsors of the awards show.

This year's IBMA Awards will be broadcast to more than 300 U.S. markets and 14 foreign networks. The professional membership of the IBMA votes on the awards.

As a veteran music publisher, Chris Oglesby has spent most of his career working with songwriters. But with his new company, **Writer Management**, he is putting his experience to work on their behalf in a new capacity, as a manager.

A more common practice in other music centers, the idea of a management company for songwriters is a relatively new concept in Nashville. And despite a solid roster of clients, Oglesby still sometimes has to explain to the industry just what it is he does. "There's an education process to what I'm doing," he says.

"In an environment that's changing so rapidly, this management company offers writers some creative consistency. Our goal is just to help them reach and visualize their dreams."

Oglesby has worked in Nashville music publishing since 1985. His experience includes stints at **Almo-ving Music**, **Bob Doyle's Dreamcatcher** and at **BMG**, where he worked as senior creative director until leaving in March to launch **Writer Management**.

He first saw the idea at work in the United Kingdom. "Several years ago I started talking writers to London on business trips," he explains. "I went over with the idea of hooking up **BMG** writers with writers from other markets to broaden our horizons a little bit. I began to discover I was meeting with more and more writer managers, which was a new thing to me."

He eventually partnered with **Pete Evans of Native Management**, a division of **Simon Fuller's 19 Management**. **Writer Management** is a joint venture with **Native19**.

In London, Oglesby says, the manager "plays the role a typical Nashville publisher plays. They deal with the writer more creatively. In Nashville the publishers are really hands-on with songwriters. They help them a lot in their careers, taking them from one level to the next."

Fullishers are busy people, typically with a stable of writers. Having a designated rep like Oglesby is "good for writers in that they have a good, cohesive team behind them," he says, especially at a time when music publishing companies shrink and merge as the industry continues

to consolidate. "If a writer starts at one publishing company and moves to another, the one common denominator is me."

Craig Wiseman was the first A-list songwriter signed to the new company. (**Writer Management** shares

Music Row office space with **Wise-man's Big Loud Shirt Music**.) Other clients are **Barry Dean**, **Dennis Matlosky** and **Steve McEwan**. Among the services **Oglesby** provides is setting up co-writing sessions and pitching songs to labels and producers. He also works with the London office to pitch each other's songs in their respective markets.

"It gives writers a lot of flexibility," he says of the deal. "And with my connection to **Native19**, it gives my small, little office a worldwide reach."

Another key element of his job is "helping the writers take a little bit more control or be a bit more aggressive with their copyrights." He also works to "think of new and different ways to exploit the material," particularly in the area of new technologies.

Oglesby says his goal for the company is simply to "find writers that I believe in and that believe in me and work together with them to take their careers to the next level."

"I absolutely love songwriters," he adds. "The music business is always going to change, but there's always going to be music, and writers bring us that."



OGLESBY NOW A MANAGER



A GENTLEMAN REMEMBERED: Pioneer- ing bluesgrass artist **Charlie Waller**, died Aug. 18 at his Virginia home of an apparent heart attack. Waller, who was 69, had been preparing a tour at the time of his death.

Singer/guitarist **Wall** founded influential bluesgrass group the **Country Gentlemen** in 1957. The **International Bluegrass Music Assn.** inducted the group into its Hall of Honor in 1996.

Waller began his professional

career performing in Washington, D.C.-area bars when he was just 13. After moving to Baltimore, he played with **Buzz Busby** & the **Bayou Boys** for two years before forming the **Country Gentlemen**. The group went on to record nearly 40 albums

Nashville Scene

By Phyllis Stark
psark@billboard.com



through many personnel changes. Its latest, "Songs of the American Spirit," was released Aug. 24 by Orlando-based Pinecastle Records.

While the group recorded many bluesgrass hits, its only appearance on the **Billboard** Hot Country Singles & Tracks chart was 1965's "Bringing Mary Home" on **Rebel Records**. It peaked at No. 43.

ON THE ROW: Music Row publisher/manager **Leigh Brannon** and country artist **Ty Herndon** are joining forces to launch **Over the Stars**, a management and production firm. They will be equal partners in the venture.

Brannon will exit her position as creative director of **Right Bank Music Publishing** to launch **Over the Stars** Oct. 1. Her initial clients are **Herndon** and **Right Bank's** rock singer/songwriter **Laurianne Cates**. **Matt Lindsey** and **Raleigh Squires** have been hired as independent pluggers for **Right Bank's** Nashville office.

Ashley Givens joins management company **Tenacious Entertainment** as public relations/management associate. Her previous experience includes stints at **Dead Bird Films**, **Bayou Films**, **APA**, **SHO Artists** and as a talent buyer for Nashville nightclub **3rd & Lindsey**.

MUSIC NEWS: Retired producer/label executive **Jimmy Bowen** is taking one more turn behind the board to produce some tracks for an upcoming **Merle Haggard** record. Bowen is co-producing the project with TV composer **Mike Post**. Post's studio is in Burbank, Calif. The album will be a joint venture between **Haggard's Hag Records** and **Capitol Records**, his former longtime label home. The album will include a duet with **Toby Keith**.

(Continued from page 31)

and ethnic musical sensibilities. Check out Issa Bagayo's fusion of Malian roots music and dance/electronic on "Nogo," a moving track that also imports an ecological message. France's Rouge Rouge works an infectious dance beat in a sample-rich environment ("Attention"), while famed Lebanese singer/oud player Ragheb Alama shows his flair for turning folk tunes into dancefloor rave-ups ("Saharony Elili"). The Cuban Estadio delivers one of the most adventurous tracks with "El Sopón de Yurá," augmenting a classic *songo montuno* with an electronic heartbeat and a vocal by Adriano Rodríguez. The initial pressing of "World Groove" will include a bonus CD, featuring songs from Putumayo's Groove and Lounge series.—**PVV**

BLUES

★ **ERIC BIBB**
Friends
PRODUCERS: Eric Bibb, Leon C.
Telarc 83619
RELEASE DATE: Aug. 24
Eric Bibb's recent recording projects have been superb, and with "Friends" he shows that he's more than willing to share the fun. He cut 15 tunes and included several artists to participate in the proceedings. The album is quite favorable. Particularly auspicious tracks include "Six O'Clock Blues" with Charlie Musselwhite on harmonica and "Down Slow" with Taj Mahal on vocal and guitar and "Cowgirl Queen" featuring Led Ka! Apana on ukulele. Martin Simpson adds a twangy flourish to Bibb's original gem "The Cape," and Odetta lends her considerable vocal presence to "Taint Such a Much." Rock player Mamadou Diabate supplies a burst of the exotic to "Love in My Baby's Eyes." Bibb's adept feel for blues, folk and gospel shines throughout, and he moves among them effortlessly. Wilson's eloquent disc, Bibb solidifies his spot on the blues A-list.—**PVV**

JAZZ

★ **NANCY WILSON**
R.S.V.P.
PRODUCERS: Jay Ashby, Marty Ashby
MCG Jaz 1013
RELEASE DATE: Aug. 24
Only a few can lay claim to a 50-year musical career. Count Nancy Wilson among them. Throughout the course of an astounding 67 recordings, this singer's grasp has crafted an impressive body of work—jazz, R&B, pop, standards—that transcends categorization long before it became fashionable. Wilson simply sang good music. And that's the case with her latest effort, a collection of her favorites she has never had the chance to record. Featuring a special guest, each selection melds perfectly with Wilson's storybook voice. Among the pleasant surprises is her take on an obscure Marvin Gaye ballad, "Why Did I Choose You," with her late father Kenny. Later, she dredged jazz soul George Shearing contributes to "Blame It on My Youth." Throughout, Wilson's hypnotic, expressive voice has lost none of its original savor. As she plays notes on the splendid opening track, "An

Older Man Is Like an Elegant Wine": "Wine is not alone in getting better with the years."—**GM**

VITAL REISSUES

THE KINKS
ONE FOR THE ROAD
REISSUE PRODUCER: Bill Crowley
ORIGINAL PRODUCER: Ray Davies
Konk/Koch 79803
RELEASE DATE: Aug. 24
Previously unavailable on CD in the United States, this classic live document of one of rock's most resilient and influential groups is among 15 Kinks releases to be offered on hybrid Super Audio CDs. "Wonder What's Next," more of which will be released in September and early 2005, are compatible with standard CD players and SACD players. Like the Rolling Stones remastered series released on hybrid SACD in 2002, these are issued in stereo and were transferred from original analog masters. The result is a revealing clarity, especially when heard on an SACD player. "One for the Road" was recorded during a renaissance for the band that was partially spurred by their acts covering Kinks songs that appear here. "Road" demonstrates the group's profound influence on rock'n'roll, particularly the punk movement born more than a decade after its original 1964 release. But the Kinks' unique style is an essential component of the British invasion, encompassing sounds as diverse as English dance music and heavy metal. This reissue reiterates the magnitude of their contribution to popular music.—**CW**

DVD

Tom Dowd & the Language of Music
Pain 2077
RELEASE DATE: Aug. 24
You may think it doesn't take a rocket scientist to be a recording engineer, but Tom Dowd was a kind of rocket scientist. As a producer, he was still in college, was part of the Manhattan Project that developed the atomic bomb. After the war, his knowledge of nuclear physics was so advanced that it was pointless for him to return to school. Science's loss was music's gain. Director Mark Moorman's affectionate, warmly paced documentary about Dowd reveals a man gifted technically and musically. Dowd also had the warmth, empathy and taste to get the best performances out of mercurial talents, from John Coltrane and Eric Clapton to the Allman Brothers and Aretha Franklin. His Atlantic Records colleagues—Alfred Ertzogen, Arif Mardin and Jerry Wexler—are among those who testify to Dowd's abundant gifts. The archival material is illuminating and sometimes fascinating. And the core of the film—Dowd's own storytelling (he died at 71 in 2002)—is entertaining in its own right.—**WR**

Billboard.com

- Willie Nelson, "The Troublemaker" (Legacy)
- Tara Jane O'Neil, "You Sound, Reflect" (Quarterstick)
- Tim Hat Trist, "Book of Silk" (Rope-a-Dope)

REISSUES

Edited by Michael Paoletta

MODERN ROCK

► **CHEVELLE** *Vitamin R (Leading Us Along) (3-44)*
PRODUCERS: Michael "Elvis" Baskette, Chevelle
WRITER: Chevelle
PUBLISHER: Pay Your Dues Through Music (EMI) 5917 (CD promo)
After Chicago trio Chevelle's sophomore album, "Wonder What's Next," went platinum on the strength of three strong singles, the bar was set high for its follow-up. "This Kind of Thinking Could Do Us In." The first taste, "Vitamin R," rises to the occasion, as evidenced by its rapid ascent at modern and active rock. The moody, midtempo track recalls the Chicago brothers' breakthrough hit, "The Red," in phrasing and dynamics. The lyrics deal with Ritalin—the "vitamin" in question—and a friend of the band who abused it. Metaphors that have had success with Chevelle will find "Vitamin R" an easy pill to swallow.—**BT**

R&B/HIP-HOP

► **OUTKAST** *Prototype (4:25)*
PRODUCER: André 3000
WRITER: A. Benjamin
PUBLISHERS: Gnat Booty/Chrysalis Music (ASCAP)
REISSUE DATE: 64701 (CD promo)
The Outkast juggernaut rolls on with this, the duo's fourth single from "Speakerboxxx/The Love Below," called from "The Love Below" disc. "Prototype" has André 3000 once again taking center stage on behalf of the duo. The mood on this self-produced single is a mellow one, with André coasting rather than rhymin'. The lush and tranquil guitar-driven backdrop provides with a sensuality that is matched by its lyrics. "Next time you're the one/I not, you are the prototype/We'll tiptoe to the sun/And do things I know you like." It will be interesting to see how radio responds to the single. While programmers were hot for "Hey Ya!" and "The Way You Move," they didn't warm up to "Roses." Either way, "Prototype" will have heads nodding along.—**RH**

A/C

DARYL HALL & JOHN OATES *I'll Be Around (3:35)*
PRODUCERS: Daryl Hall, T Bone Wolk, Greg Black
WRITERS: T. Bell, P. Nurt
PUBLISHERS: Warner-Tamerlane (BMI)
REISSUE DATE: 64701 (3CD CD promo)
Every few years, once was acts try to rejuvenate their careers by making an earnest album of covers—usually with pale results. Hall & Oates have enjoyed momentous success during their first 10 A/C hit with the original "Do It for Love," followed by the inspiring "Forever for Love" and "Man on a Mission." So why aren't

ESSENTIAL REVISIONS



DURAN DURAN (Reach up for the) *Sunrise (3:23)*
PRODUCERS: Duran Duran, Don Gilmore
WRITERS: Duran Duran
PUBLISHER: Copyright Control
Epic 56021 (CD promo)
Nearly 20 years after disbanding, the original fab five, Duran Duran, have reunited for an Oct. 12 studio album (the big sky) "A View to a Kill." "Sunrise" is a blend of fresh air. The uptempo dance/rock track has a thrilling, uplifting chorus: "Reach up for the sunrise/Put your hands into the sky/You can touch the dawn/Feel the new day enter your life." The lyrics to the ebullient track are fitting. Simply put, this is a new day for Duran Duran. The group, along with co-producer Don Gilmore, has captured a mood and spirit sure to bring a smile to fans' faces. It's especially good for the response to the band's brief reunion tour last year. Welcome back Simon, Nick, Andy, John and Roger. We missed you.—**KC**

they building upon that momentum during this second prime of their career instead of wasting it on a disc on disc of old-school reruns? "I'll Be Around" went to No. 3 in 1972 for the Spinners, and while Daryl Hall & John Oates have riches nothing novel to the well-worn song. Why, oh why now? So much talent and a captive radio format. The duo's little reward from this oldie.—**CT**

COUNTRY

★ **BILLY DEAN** *Let Them Be Little (3:36)*
PRODUCERS: Billy Dean, Lar Little
WRITERS: B. Dean, R. McDonald
PUBLISHERS: Hand Publishing
Sony/ATV Tye Publishing (BMI)
CD 1875 51075 (CD promo)
Penned by Billy Dean and Lonestar lead vocalist Richie McDonald, this ballad celebrates children, proclaiming how they are a precious gift and that they grow up all too soon. "Let them be little, let them be little, let them sleep in the middle/Let them be little," Dean encourages in the chorus. Such words will have parents catching their breath and sighing at the truth in the words. Dean and Lar Little's production is gently understated, with the words accented by piano and mandolin. Dean, whose Capitol career included 10 top 10 hits in the '90s, knows how to milk the sentiment



GAZEELLE *Catch 22 (3:43)*
PRODUCERS: Nate Greenberg, Gazeelle, The Rodrigues
WRITERS: G. Mohabane, S. Ramsay, N. Greenberg
PUBLISHERS: Life Is What We Music (ASCAP); Sha-Sun (ASCAP); Nate Greenberg Music (ASCAP)
Soylabe Recordings/Columbia 67402 (CD single)
Earlier this year, Gazeelle inked a joint-venture deal between her label, SoyLabe Recordings, and Columbia Records. The deal was for the release of her first 2002 debut, "Even Closer." Complete with savvy urban remixes, "Catch 22" is tailor-made for fans of Angie Stone and Jill Scott. A tale of life's twists and turns, "Catch 22" finds the singer wondering "How many times does it take to learn just one thing/Cause I keep ending up here/I'm not a scientist/I just keep on praying/That I won't be getting/The same results each day." As for the song's chorus, it's short and easy—one of those listenable mantras that immediately embeds itself in the brain. Infused with wah-wah guitars, the riches "Catch 22" contains are many.—**MP**

from a potent lyric. He turns in a solid performance here.—**DEP**

DANCE

DI JACKIE CHRISTIE *FEATURING DISCOMBO* *Beautiful Day (3:49)*
PRODUCERS: Di Jackie Christie, Shane X. Conry
WRITERS: R. Laurent, S. Conry, J. Christie, S. Brody
PUBLISHERS: Unoja, Shane X. Conry, Christie Love (ASCAP); Motema Music (BMI)
REMARKS: Suede Soul, Fly Sounds
Motema Music/RED 99210 (CD single)
"Beautiful Day" is the lead single from Jackie Christie's album, "Made 4 U," due Sept. 21. For this first single into the set, the New York-based Christie has concocted an uplifting club track. It is the type of feel-good jam that deserves peak-hour play. That said, more restraint in the production department (the too-upfront vocals of Discombo's Dirty Shane are an overload of busy sounds) would have made an even better track. Still, "Beautiful Day" shows much promise for a DJ/producer making the transition to full-on career. For smoother house music, European production outfit Suede Soul comes to the rescue. Japan's Fishy Sounds concocted a mix that will please fans of Sandy B's "Make the 10 to Go Round." Distributed by Radikal Records.—**MP**

NARM acting president Jim Donio made indies feel welcome at this year's confab



Retain

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Comedy DVDs like 'Chappelle's Show-Season 1' reap profits and laughs



MTV, Sponsors Plan Potent VMA Push

BY BRIAN GARRITY

NEW YORK—MTV is turning up the promotional heat on the Video Music Awards as the network's annual flagship event moves to a new city (Miami), switches to a new night (Sunday) and faces new, high-profile ratings competitors (the Olympic Games).

The Viacom-owned channel is looking for the VMAs to rebound from a 10% ratings dip last year, when the show had 10.7 million viewers, according to Nielsen Media Research.

However, MTV has its work cut out for itself in a so-called "quadrennial" year, where it must share the stage with the Olympics and the Republican National Convention.

The show will be held in Miami rather than New York, its usual home, partly because the Republican National Convention will be taking place in Manhattan the same week.

The VMAs also are going up against the final night of the Summer Olympics. MTV switched from a Thursday night—the night the show had aired in recent years—to Sunday.

"There's definitely a little bit more noise out there than there was last year from a competitive point of view," MTV executive VP of marketing Tina Exarhos says.

MTV hopes to counter the added competition with an extensive mix of on-air promotion, special events and advertising buys. The network

also is working with 20-plus radio stations, targeting select retail partners like Virgin Megastores and teaming with a range of sponsors, including the Gap and Saturn, to help drive awareness for the show.

"Everything we've done to get that word out, we've stepped up an additional notch this year," Exarhos says.

The VMAs, which air Aug. 29 on the cable outlet, are still viewed as a marketing bonanza for companies looking to reach the all-important youth demographic.

Official sponsors of the 2004 VMAs include Pepsi, Taco Bell, Pantene, GM, Dodge, Revlon, Gap, HP and Virgin Mobile USA. According to published reports, each sponsor is shelling out in excess of \$1 million dollars for its deal.

Advertisers spent \$29 million on the VMAs last year, according to TNS Media Intelligence/CMR, a division of Taylor Nelson Sofres that tracks ad spending. That's a 61.1% increase from the \$18 million ad spend on the 2002 VMAs. How ratings for last year's show will impact the overall ad spend on this year's event is unclear.

"I don't look at the down tick last year as much as this year's challenge of getting people to a new night," Exarhos says. "Our hope is that our audience is going to be interested in the show more than anything else that is happening that night."

(Continued on page 35)



MTV has put its iconic Moonman on display in Miami to promote its Video Music Awards, which are coming to the city Aug. 29.

Artists Test Do-It-Yourself Digital Distribution

BY SCOTT BANERJEE

SAN FRANCISCO—While the mainstream market focuses on downloading services like Apple's iTunes or Napster, do-it-yourself technologies are quietly providing alternative distribution models for artists seeking greater ownership of their music, image and earnings.

Both NetBurn, from Dallas-based Immediatek, and Waprotolab, from Beverly Hills-based Free Radical Networks, allow artists a direct, personalized e-commerce pipeline to their fans.

"At this point in the development of online music and digital distribution," Gartner G2 analyst Mike McGuire says, "the cost for anyone to

distribute content is so low, there's a diversion from the artist-distributor-producer relationship that we've seen in the past. The digital transition is allowing artists to experiment with different business models, and they aren't beholden to working with labels with big physical distribution mechanisms through big retailers."

McGuire doesn't deny the label's role in artist marketing and A&R. But he says NetBurn and Waprotolab have new opportunities for artists—signed or not—to create their own buzz and to get paid.

Major labels selling tracks on an established download service often pay an artist based on his or her album royalty rate, typically 15% of the wholesale price. Others give artists the singles roy-

alty rate, which averages 12% of the wholesale price (*Billboard*, July 12, 2003). Though most independent labels pay more, these splits are derived from pre-digital-era distribution models.



NetBurn flies under the motto "Burn Music, Not Artists." The service is most effective for artists who already have highly trafficked Web sites.

Visitors who want to buy the artist's

music can launch the NetBurn portal by clicking on a button link. The portal allows fans to create artist playlists and then burn them directly to a CD from their home PC. A CD can be filled with up to 74 minutes of 99-cent tracks, or an album can be bought for \$10.

NetBurn assumes the data-storage cost for artists' content and allows them to retain full ownership of their music. The artist's take comes to about 45% for tracks or albums, which is in effect a 50/50 split after NetBurn pays bandwidth costs, credit card fees and service fees. These costs total about 10%, according to Zach Bair, CEO of Immediatek. Immediatek also operates DiscLive, which sells concertgoers CDs recorded during the show.)

Artists using NetBurn can copy-

right-protect CDs with WMA-encoded digital-rights-management technology or keep their music DRM-less.

Bair says NetBurn has attracted 1,600 artists and 350 independent labels, for a total of about 50,000 tracks, since its March rollout.

Among the acts using NetBurn are the Ploies, who are selling downloads from their live shows, and Smithereens frontman Pat DiNizio.

Bair says most of the artists using NetBurn are unsigned and opt not to use the DRM. However, some major-label artists, like 'N Sync's JC Chasez, have tracks available on NetBurn.

Waprotolab launched during the Vans Warped tour. The service tends to work best for unsigned acts without

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Retail Festive Mood Prevails At NARM

Few who were in Orlando, Fla., for the National Assoc. of Recording Merchandisers con-fab in March 2003 failed to notice the decidedly upbeat vibe at this year's convention in San Diego.

At the World Center Marriott last year, attendees gazed glassy-eyed at a big-screen TV in the lobby bar as the nation inched closer to war. They bemoaned the dismal state of the business, and some despaired as the Assn. for Independent Music breathed its last gasp. Disney World it was not—especially for the indies.

This year's convention, held Aug. 21-24 at the San Diego Marriott, was almost festive in comparison. The upswing in sales since fourth-quarter 2003 helped brighten the mood, and even the question marks looming from the recently completed Sony-BMG merger faded to darken the scene.

From our point of view, the '04 con-fab benefited from the impressive attempts of NARM acting president Jim Denine and his staff to heighten the profile of the independent side in the wake of AFIM's dissolution in April.

"NARM made a genuine effort to include independent events here," said Duncan Browne, COO of Boston-based Newbury Comics. "It seems to me that there was a bigger indie presence [at the convention]." Browne, a former member of AFIM's executive committee, is chairman of NARM's recently formed Independent Music Issue Forum.

There were times in the early going when it was difficult to believe the majors were even in the house. The indies were essentially given their own day Aug. 21, when labels huddled at the special-interest group sessions and retailers came together for the afternoon-long "town meeting."

Possibly the most significant innovation was a wide-open sit-down between retailers and branch distributors, which was closed to the press. One veteran observer in attendance said his greatest disappointment was that more store operators didn't take advantage of the productive four-hour session.

While one might have expected indie attendance to erode without a dedicated organization on hand in San Diego, the opposite appeared to be the case.

Few distributors were unrepresented, high-profile labels were out in force and some fresh faces were on

hand among the grizzled veterans. Venturing off-campus in the evening, one could hear such indie acts as David J., Dave Ahn, the

The Indies.

By Chris Morris
cmorris@billboard.com



Supersuckers and Interpol at indie-label events staged in venues ranging from downtown San Diego clubs to local indie store M-Theory Records to a yacht cruising the city's shoreline. The nighttime musical events at the Marriott climaxed with a heavily attended Aug. 23 independent showcase.

In short, the indies were everywhere, and they were feeling their oats. It was curious, in a way. Without a trade association to call their own for the first time in 32 years, the independents seemed more vital, excited and empowered than they had since the late '90s. It was almost as if the demise of AFIM had not only forced NARM to reconsider its commitment to the indie community, but also forced the indies themselves to reimagine their possibilities and acknowledge their unique and significant strengths.

Browne emphasized that the Independent Music Issue Forum committee—which also includes Yep Roc/Redeye partner Glenn Dicker, Alternative Distribution Alliance president Andy Allen and this writer—would like to hear from the community in the convention's



DONNI: HEIGHTENING INDIES' PROFILE

aftermath. "Our job is to keep the lines of communication open to as many indies as we can," he said.

Admittedly, the indies may yet have their own organization on the horizon: Tommy Boy Records chairman Tom Silverman told us that talks continue about a new trade group, possibly to be named the American Assn. of Independent Music.

Best Buy, Kmart Continue Racking Tests

It's been a long time coming. For the first time in about five years, the **National Assn. of Recording Merchandisers** convention, held Aug. 21-24 in San Diego, was an overwhelmingly upbeat and optimistic event.

Normally, when a convention takes that tone, there isn't much rumor or speculation working its way through the hallways of the hotel (the San Diego Marriott, in this case). But have no fear, Retail Track managed to pick up a couple of choice tidbits along the way.

First, as previously reported, a couple of big boxes continue to examine their supply chain. **Best Buy** ran two separate tests to help solve that equation. In the first, **Handeman Co.** racked about 50 Best Buy outlets. As a result, Handeman may manage certain genres like Latin for the consumer electronics chain but is unlikely

to take over the whole enchilada.

The second test saw the major-label distributors co-managing their product with Best Buy, using **Vision Information Services** to track inventory.

Sources indicate that Best Buy is close to signing a deal with VIS.

Gary Arnold, senior VP of entertainment at Best Buy, says the chain is considering VIS as part of an overall solution for its supply chain. But he adds that "no contracts are signed." VIS executives could not be reached for comment.

If Best Buy closes a deal with VIS, all the majors must either have or add the ability to supply shelf-ready product to Best Buy stores.

In addition to assuming that cost, the majors are worrying about who will pay for preparing product to be shelf-ready—the

manufacturer or Best Buy.

If it is the manufacturer, Best Buy could save enormously, considering it would get direct shipments from the majors and would no longer need to have its cash tied up in hundreds of millions of dollars of inventory in a warehouse.

Also, the chain would no longer have to assume inventory risk, since presumably the suppliers would be responsible for any overstocked titles.

For the majors, Best Buy could be a display test: the first account that allows them to be true partners in managing inventory.

IN OTHER NEWS: Sources say that as part of its effort to improve its supply chain, **Kmart** will run a 45-store test with **Alliance Entertainment Corp.** providing product. The test is slated to begin in late September or early October.

Handeman Co. has exclusively supplied Kmart for decades, but the retailer suddenly seems to be considering whether it should stick with that marriage.

Handeman, Kmart and **AEC** executives were unavailable for comment. The irony in all this is that at this

year's NARM convention, Handeman won the large wholesaler of the year award for the third time in a row.

SPKING OF IRONIES: Tower Records scooped up NARM's retailer

by that same mainstream press—Tower emerged from Chapter 11 in 35 days, with the bondholders collectively owning 85% of the company and founder **Russ Solomon** and family owning the remainder.

Since then, Tower management and the bondholders have been in discussions with a bidder from the pre-Chapter 11 auction that was run by Los Angeles-based investment bank **Greiff & Co.** Dallas-based **Hicks, Muse, Tate & Furst** is negotiating to buy the chain from its bondholders, sources say, in a deal that would combine cash and notes.

But, since the new owners are working from a position of strength and are even willing to invest cash to upgrade the chain's stores, sources say, negotiations are proving more difficult than before.

Pamlico & Co., another former Tower bidder, is said to be acting as a consultant for Hicks et al. One-time entertainment executives **Ralph King** and **Devandra Mishra** launched Pamlico.

Retail Track

By Ed Christman
christman@billboard.com



of the year award in the same year the chain declared Chapter 11.

The mainstream press may have written off Tower as the poster child for record stores "done in" by digital distribution, but members of the music industry know otherwise.

First off, the Chapter 11 filing was only a technicality to force all bondholders to convert to an equity stake in the West Sacramento, Calif.-based chain. To the surprise of no one in the business—and largely unheeded

Digital

Continued from page 33

existing promotional Web sites or e-commerce platforms. The software allows artists to upload their music to Waptronic's site and set the number of times fans can sample full-length tracks before purchasing them.

Visitors sample music by launching the waptronic.com Web-based media player, which also acts as a place for artists to post photos, lyrics, biographies and tour dates. Waptronic recently signed a deal with wanketickets.com that allows artists to promote and sell tickets from the media player.

Artists using Waptronic fully control their recordings. They can set the price of each song between 39 cents and \$1.99; Waptronic keeps 30 cents per song and \$3 per album, regardless of the number of tracks on the album. WaptronicLab software sells to artists for \$79.

"This is a way of leveling the playing field for indie artists trying to get into digital distribution," says Benjamin Osgood, president/CEO of Free Radical Networks.

Waptronic also digitally watermarks the audio files with "wrap" to discourage distribution on peer-to-peer networks. These files work on any portable media device. Like NetBurn, Waptronic also allows artists to promote their music for free with DRM-less song downloads.

MTV

Continued from page 33

The show is getting an added boost from its sponsors. Gap is using the event to roll out a series of ads featuring Sean, Jessica Parker and Lenny Kravitz.

Meanwhile, sponsor Saturn is sending a convoy of specially designed cars from Detroit to Miami in honor of the event. Saturn had cars designed by MTV-centric celebrities, including Usher, Xzibit, Ludacris, Good Charlotte, Chingy and G-Unit.

MTV is also teaming with the city of Miami to sponsor a Restaurant Week, in which local restaurants will offer \$8.29 special meals.

As part of the promotional effort, the Virgin Megastore in Miami will

host a special VMA in-store Aug. 27 with Miami hip-hop artist **Pitbull** and VMA performer the **Ying Yang Twins**. And the city of Miami, MTV and Comcast will sponsor a concert featuring **Mario Winans** and **Carl Thomas**.

For the week preceding the awards, the network has taken over Miami Beach clubs for special DJ nights featuring parties and the chance to win tickets to VMA-related parties.

MTV is also throwing a special outdoor party in Coconut Grove, Fla., just south of Miami, in conjunction with outposts of several Miami clubs. Additionally, MTV is hosting a series of "block parties" that will feature performances and appearances by a range of hip-hop and R&B acts.

Plus, MTV2 is sponsoring the annual benefit concert for **LIFEbeat**, a national nonprofit dedicated to HIV/AIDS prevention. The concert takes place Aug. 28 at Crowbar.

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Punch Lines Boost Studios' Bottom Lines

BY JILL KIPNIS

LOS ANGELES—Major home video studios are laughing all the way to the bank.

That's because the stand-up and sketch comedy DVD projects they distribute are increasingly reaping big sales.

This year, Comedy Central's 'Chappelle's Show—Season 1' (Paramount Home Entertainment), starring comic Dave Chappelle, has sold between 1.5 million and 2 million units, according to the company.

Other recent successes include Warner Home Video's 'Blue Collar Comedy Tour,' featuring Jeff Foxworthy, which has maintained a top 40 position on the *Billboard* Top DVD Sales chart for 16 weeks and peaked at No. 8 last issue.

In the past few years, such projects as the HBO special 'Robin Williams—Live on Broadway' (Sony Music Video) and titles from the 'Saturday Night Live: Best Of' series (Lions Gate Home Entertainment)—which feature stars like Will Ferrell and Chris Rock—have generated big consumer reaction.

"We hope to have more successes like Chappelle. That's the best thing going for this category right now," says Dan Bogucki, video buyer for Ann Arbor, Mich.-based Borders Books & Music. "By and large, comedy programs are relatively inexpensive to produce. If the comedy is good, there should be something there that appeals to the mass market."

Taking note of this success, more and more studios are signing new distribution deals for comedy properties and creating comedy DVD projects.

One of the most notable signs that comedy DVD is reaching the big time is the new production and distribution deal between Twentieth Century Fox Home Entertainment and UrbanWorks Entertainment, a label of Ventura Distribution.

Under the terms of the deal, which the companies signed in July, Fox will take over distribution of UrbanWorks' Platinum Comedy

Series titles from Ventura. This move should provide a broader reach for the titles.

Additionally, Fox and UrbanWorks will co-produce future Platinum Comedy titles, which are expected to feature Chappelle, D.L. Hughley, Mo'Nique and Paul Rodriguez.

Fox will co-fund production, production and retail marketing for new Platinum Comedy projects, while UrbanWorks will handle talent procurement, creative development and consumer marketing.

The reality is that there has always been demand attached to comedy projects," UrbanWorks VP of sales and marketing Quincy Newell says.

He cites the 1970s and 1980s as the time when stand-up comedy—particularly from the likes of Eddie Murphy and Richard Pryor—truly took off. Later, "Def Comedy Jam" brought humor performances to an even wider audience.

"Now comedians can more easily release DVDs, and there is a wider array of product available for the audience," Newell continues. "We are thus seeing the growing interest of the consumer for

this product. This deal [with Fox] shows that there are fans of these artists, and when you package them right, you can find success. It's a viable and very strong, solid market."

Steve Feldstein, VP of marketing communications for Fox, adds, "A lot of the sweet spot of the DVD marketplace is the perfect demo for stand-up comedy. Younger guys, 18-34, or even 18-49. They are the leaders in this market."

Feature-film-style comedy projects are also expected under the deal.

Meanwhile, Fox is releasing its own slate of comedy projects this fall. New titles include "In Living Color—Season Two DVD Collection" (Oct. 5, \$39.98) and "Cedric the Entertainer Presents—The Complete Series DVD" (Oct. 26, \$39.98). Fox also just released the classic 1981 performance "Bill Cosby, Himself" (\$14.98).

TV-IE IN A SHOO-IN

Linking TV broadcasts with new DVD releases is proving one of the most beneficial marketing strategies for many stand-up and sketch comedy projects, executives say.

"Definitely the success of the TV shows is feeding the success of the DVDs, which is in turn feeding the success of the TV shows," says Lauren Carano, senior VP of original programming/head of development for Comedy Central. "Dave Chappelle became a rock star on the air last year. We timed it so that the DVD came out from the first season while the second season was on the air and

the ratings were growing. He was getting hotter, and sales of the DVD of season one skyrocketed."

Other recently released and upcoming Comedy Central DVDs include "Road to Denis Leary—Uncensored" (\$19.99), the "South Park" title "The Passion of the Jew" (Aug. 31, \$19.99) and "Crunk Yallers—Season One Uncensored" (Sept. 28, \$26.99).

Warner Home Video is marketing its "MADtv: The Complete First Season" DVD (Sept. 21, \$39.98) through tie-ins to the Fox show, which will celebrate its 10th season this year.

"You benefit by releasing the product while [the show] is still on the air, because it is a weekly awareness driver," WHV executive director of TV marketing Rosemary Markson says. "We will also advertise on Comedy Central, where [MADtv] is in syndication."

A branded project also has a stronger opportunity to succeed, according to Anne Parducci, executive VP of marketing for Lions Gate.

"We have been very successful with 'Saturday Night Live' titles and with [Late Night With Conan O'Brien] character 'Trump the Insult Comic Dog,'" she says. "It speaks to the strength of those brands and characters."

"The Best of Trump the Insult Comic Dog" was released on DVD for \$19.98. Lions Gate is releasing four "SNL Best Of" titles, Sept. 7, for \$19.98 each, featuring Ferrell, Chris Kattan, Tracy Morgan and Christopher Walken.

Parducci says these titles also "naturally lend themselves to good, entertaining radio. There has been tremendous interest from stations to support these kinds of titles."

Buzz For Moore DVD Is Bipartisan

Just how many consumers will want to purchase Michael Moore's 'Fahrenheit 9/11' on DVD?

Retailers believe the documentary about President Bush and the events surrounding Sept. 11, 2001, will appeal to a wide swath of Americans.

Columbia TriStar Home Entertainment releases the title Oct. 5.

"I don't think it will be divided along political lines. It will be appealing outside of that," predicts Brian Lucas, spokesman for Minneapolis-based Best Buy. "Our core audience likes documentaries and movies that generate a lot of buzz."

Lucas says releasing the title about a month before Election Day guarantees that "people will be aware that it is coming out in stores." The timing of it will generate a lot of media attention and a lot of controversy, just like the movie has all along.

However, based on domestic box-

office performance, retailers predict the title will not sell as well as mainstream theatrical DVD releases like *DreamWorks Home Entertainment's* 'Shrek 2' (Nov. 5). 'Fahrenheit 9/11' has earned more than \$115 million, according to Columbia TriStar, compared with more than \$435 million for 'Shrek 2,' according to DreamWorks.

"I don't really see it being a Christmas gift type of title in the same way that 'Shrek' will be," says Dan Bogucki, video buyer for Ann Arbor, Mich.-based Borders Books & Music. "It's really in that four-week window before the election that most of the sales will fall. After the election, interest will dissipate."

The 'Fahrenheit 9/11' DVD, which will retail for \$29.95, contains a number of extras. These include three deleted scenes, National Security Advisor Condoleezza Rice's 9/11 Commission testimony and footage of Bush's press briefing after his appear-

ance before the 9/11 Commission.

Also included are featurette "The People of Iraq on the Eve of Invasion" and footage of *Lila Lipscomb* (who appears in the film grieving for her late son) at the film's premiere in Washington, D.C.

LITERARY CLASSICS ON DVD

TV adaptations of works of literature from the likes of Jane Austen, Charles Dickens and George Eliot are debuting on DVD via the new BBC Classics Line from BBC Video.

The BBC Classics Line was launched Aug. 24 with the release of 'The Jane Austen Collection.' The \$95.98 gift set includes BBC TV versions of 'Emma,' 'Mansfield Park,' 'Northanger Abbey,' 'Persuasion,' 'Pride and Prejudice' and 'Sense and Sensibility.' Each title will also be sold individually for \$14.98.

Upcoming releases include 'Jane Eyre,' 'Middlemarch' and 'The Charles Dickens Collection.' BBC

Classics plans releases every two months starting next February.

ON THE VIDEO BEAT: Blockbuster debuted its Blockbuster Online rental service Aug. 11. The rental giant had been publicly discussing

Picture This.

By Jill Kipnis
jkipnis@billboard.com



the launch of its online service since spring.

Subscribers can rent three videos at a time from a selection of 25,000 new and catalog titles. They also receive two coupons each month for free in-store rentals.

Columbia TriStar has signed a distribution deal with Cloud Ten

Entertainment to distribute Cloud Ten's Christian-themed catalog. Titles will include the popular 'Left Behind' series.

NEWS CLIPS: Online rental service Blockbuster will now offer a slate of independent and foreign films previously available only to subscribers of *Film Movement*, a New York-based DVD-of-the-month club that sends movies to its members the day after the U.S. release for a monthly fee of \$19.95. Most of the films have won awards at festivals but did not secure theatrical or video distribution through a major U.S. studio.

Distribution Video & Audio president Ryan Kugler has launched *First National Pictures*, a line of value-priced children's and family DVDs. DVGA will be the exclusive distributor of the titles. The first release, due Nov. 1, will be "Scop and Doonie: Vol. 1," a title from the award-winning Canadian children's TV series.

FNP will release up to three titles per month, each carrying a suggested retail price of \$5.99.

PAD Enters Distribution Biz With AXI

BY CHRISTOPHER WALSH

David Malekpour, president of Rockland, Mass.-based Professional Audio Design, has formed pro audio distribution company Audio Exchange International.

AXI will distribute the products of European- and U.S.-based manufacturers whose equipment is not readily available to dealers in the United States.

The company launch, held at the International Music Products Assn.'s summer trade show, featured the U.S. introduction of German manufacturer WK Audio's ID Controller, a software controller optimized for use with Steinberg's Nuendo digital audio workstation platform.

The ID Controller is gaining

visibility at a time when manufacturers Solid State Logic and Digidesign have introduced new DAW interface products—the AWS 900 Analog Workstation System and ICON console, respectively.

Guitar Center's professional audio division, CC Pro, distributes the AWS 900 to general professional users, while SSL distributes it directly to its core client base and broadcast clientele. Approximately 50 dealers worldwide handle ICON, while Digidesign sells direct in some territories.

PAD, a studio-systems integration company, is the sole factory-authorized reseller of pre-owned SSL consoles in North America. Console sales remain strong for Malekpour, says, despite the high-end DAW controllers entering

the marketplace.

Malekpour says, "We felt like we needed something different. The ID Controller looked like a cool piece that would allow us to sell systems



MALEKPOUR: SSL CONSOLE CONNECTION

around Nuendo. We've been selling Nuendo and really like it; the control surface allows a level of professionalism to the software that, without it, it didn't have. The idea is a very powerful console-like system that feels and acts just like a console and has a lot more control and feedback than most other surfaces."

Malekpour traveled to Germany to meet with representatives from WK Audio and Steinberg, which have formed a long-term partnership aimed at creating and maintaining compatibility between software and hardware.

"They were excited about us because of our console knowledge, background and service capability," Malekpour says. "Steinberg is distributing this product themselves in other parts of the world, but here in

the U.S. [it didn't] have the technical resources, in terms of people with hardware backgrounds. PAD's experience is really strong there."

In addition to WK Audio, AXI distributes the products of Audient, Aurora Audio, Desk Doctor, Advanced Tech Systems Group and PAD. Dealers including Nashville-based Prime Gear and Wheaton, Md.-based Washington Professional Systems will carry AXI-distributed products.

"AXI's role will be to handle the distribution of PAD products that could be sold through other dealers as well," Malekpour explains. "If we can connect with a limited, exclusive group of dealers, we can work on a community level with those people. AXI will be the connector of those relationships."

SEPTEMBER 4, 2004 Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 28, 2004)

CATEGORY	R&B	R&B	COUNTRY
TITLE Artist Producer (Songwriter)	LEAN BACK "Terror Sound" S. Borch (S.C.R.I.M./Universal)	LEAN BACK "Terror Sound" S. Borch (S.C.R.I.M./Universal)	LIVE LIKE YOU WE'RE DYING To McCreedy (B. Galtman, T. McCreedy, D. Smith (Galt)
RECORDING STUDIO(S) (Location) Engineer	JERUSALEM (Miami) Doug	JERUSALEM (Miami) Doug	ALLAIRE (Orlando, FL) Julian King
CONSULTANT(S) (Lawyer)	Michael Brown Agency	Michael Brown Agency	SSL 9000 J
MULTITRACK RECORDING/PLAYBACK MEDIA	Pro Tools	Pro Tools	Pro Tools HD
RECORDING	Pro Tools	Pro Tools	Pro Tools HD
MIX DOWN STUDIO(S) (Location) Engineer	HY FACTORY CRITERIA (Miami) Sage Engstrom Dene	HY FACTORY CRITERIA (Miami) Sage Engstrom Dene	ESSENTIAL (Nashville, Tenn.) Ryan Galtman
CONSULTANT(S)/LAWYER	SSL 9000 J	SSL 9000 J	SSL 9000 E
MIXDOWN RECORDING/MEDIA	Pro Tools	Pro Tools	Alison Masterlink
MIX DOWN	Pro Tools	Pro Tools	Alison Masterlink
MASTERING (Location) Engineer	STERLING SOUND (New York) Chris Schlegel	STERLING SOUND (New York) Chris Schlegel	MAESTRIK (Nashville, Tenn.) Mark Williams
CD/CASSETTE MANUFACTURER	UNIVIS	UNIVIS	WEA

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From Berklee, An Education Without The Classrooms

Berkleemusic.com, the online division of Berklee College of Music, established in 2003, will begin providing courses for college credit in September (billboard.biz, Aug. 10).

Berkleemusic.com will also build on its online course offerings with 17 certificate programs in the fields of studio production, electronic music production, music business, songwriting, music theory and arranging.

The addition of courses for college credit allows students worldwide to supplement music programs offered by other institutions and to receive financial aid for berkleemusic.com courses. Online college credit courses begin Sept. 20; the deadline for enrollment is Sept. 16.

Students can take individual courses to complement degree programs at other institutions; however, online credits are not transferable to Berklee College of Music,

which offers independent undergraduate diploma programs requiring residency on-campus.

Berkleemusic.com will offer its certificates through three programs. Specialist certificate programs consist of three courses; professional certificate programs include five courses taken in a one-year period; and master's certificate programs comprise eight courses taken in a two-year period.

With the establishment of berkleemusic.com, the Berklee experience became more accessible

to an international student body; to date, students from 50 countries have participated.

The intuitive and comprehensive layout of the Web site's instruction, which includes demonstrative Quicktime movies and MP3 samples as well as interactive communication with fellow students and the instructor, allows an easy path to long-distance learning.

"You can't get any better than Berklee," says Chris Stone, founder of Record Plant Studios and the World Studio Group and a lecturing faculty member at University of Southern California's music industry department.

Stone has worked as a consultant in the development and evolution of berkleemusic.com. "It's the best way that I can think of for a working musician to improve himself. These days, the technology is changing every six months, and they need the continuing upgrade. This new program, particularly, gives them the skills to deliver the music."

Berkleemusic.com also operates the Berklee/Billboard Career Center, a job-search site accessible at billboard.com.

AES APPROACHING: A&M Records president Ron Fair will deliver the keynote speech at the Audio Engineering Society's 117th convention,

Studio Monitor.
By Christopher Walsh
ewalsh@billboard.com



scheduled for Oct. 28-31 in San Francisco (billboard.biz, Aug. 18).

The AES convention committee is developing a series of workshops, tutorials, papers, exhibits and special events to illustrate the convention's "Art of Audio" theme.

The committee comprises John Strawn, convention chair; Brian Link and Bob Maher, papers co-chairs; Christopher Struck and David Harris, workshop co-chairs; Bob Moses, tutorial seminars chair; Valerie Tyler and Van Webster, special events co-chairs; Theresa Leonard, education events chair; Felice Santan-Martin, education events vice chair; Bob Megawatt and Annemarie Steeples, facilities co-chairs; Hans Tensel, program coordinator; Lisa Roy, platinum records artists & producers series coordinator; David Blake, broadcasting events coordinator; Gary Brown, volunteers coordinator; and Larry the O, technical tours chair.

Guinea-born artist **Mory Kanté** returns with an all-acoustic album, *'Sabou'*



Globe

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA

Former **Kraftwerk** member **Karl Bartos** will be keynote speaker at the ADE



Scottish artist **K.T. Tunstall** is one of **Relentless Records'** latest signings.

Relentless Lives Up To Its Name

BY PAUL SEXTON

LONDON—Relentless Records, which surged to prominence here as an indie urban label before suffering a potentially terminal setback last year, has been revitalized by its association with EMI.

The label, founded by Shabs Jobanputra and Paul Franklin in 1999, had been fully owned by British dance specialist Ministry of Sound.

Within two years of its launch, Relentless enjoyed substantial sales success with the Artful Dodger, featuring a then-unknown Craig David; DJ Pied Piper & the Master of Ceremonies; rap posse So Solid Crew; and a young Daniel Bedingfield. But in February 2003,

with the dance market severely contracting, MoS decided to shut Relentless down.

Within days, the company was in talks for a joint-venture deal with EMI's Virgin Records. Since announcing that pact in August 2003, Relentless has soared back to the forefront of the British market.

"Ministry made a decision [that] we didn't agree with," says Shabs, who goes by his first name. "It was tough times for all concerned, but we had to move on. EMI was very supportive, especially [U.K. and Ireland chairman/CEO] Tony Wadsworth and [Virgin U.K. managing director] Philippe Ascoli. The essence of the label is the same. EMI

(Continued on page 43)

Japanese Industry Awaits Avex Fallout

Label Group, Artists Carry On After Yoda Departure

BY PETER SERAFIN

TOKYO—The Japanese record industry is awaiting developments at the country's leading independent label group, Avex, after its top executive stepped down.

Disagreements at the board level and the intervention of major artists at the Tokyo-based company were followed by the Aug. 3 resignation of chairman/CEO Tom Yoda.

Managing director Toshiko Kobayashi was named to the new role of Avex president the same day, taking over most of Yoda's responsibilities. Yoda has taken the post of non-voting honorary chairman.

Yoda also exited as chairman/CEO of the Recording Industry Assn. of Japan, a post he had held since March 2003. RIAJ senior managing director/COO Osamu Tanabe is serving as chairman/CEO until a permanent replacement is chosen.

Yoda's departure shocked many industry insiders.

"His presence [at the RIAJ] will be sorely missed," one industry source says. "As chairman/CEO, he has proposed and fought for a number of key initiatives that will benefit the music industry, artists and consumers for years to come."

BOARDROOM DISAGREEMENTS

Yoda's departure from an active role at Avex followed a July 30 boardroom spat that saw two other leading executives temporarily quit the company. The two were senior managing director Masato "Max" Yoda (one of the company's founders) and Ryuei Chiba, president of talent-agency subsidiary Aesir.

At a reportedly acrimonious board meeting, Yoda introduced a resolution calling on Chiba to resign because of an alleged conflict of interest. A source says the disagreement arose because Chiba had signed to Aesir an artist managed by a member of his family.

The board backed Yoda's resolution in a 6-1 vote. However, Yoda—described by insiders as a close ally of Chiba's—then introduced a second resolution demanding that Yoda step down due to "a difference of opinion in management principles."

Matsuura's motion was defeated 5-2. He and Chiba resigned the next day.

The company issued a press release Aug. 1 announcing the resignations. But when the news came out, several priority Avex acts, including J-

pop acts Ayumi Hamasaki, Exile and Kumi Koda, publicly declared their support for Matsuura.

Hamasaki accounts for about 10% of Avex's revenue, according to the company. The diva issued a statement Aug. 2 saying, "I will decide on my future course depending on [Matsuura's] fate."

Exile frontman Hiro described Matsuura to the Japanese press as his mentor and declared that he wanted to continue working with him. Other artists posted messages of support on their Web sites.

Matsuura is considered a visionary, hands-on record producer. He discovered and developed a number of Avex's top acts, including Hamasaki, Exile and J-pop vocalist Namie Amuro.

The boardroom dispute and the artists' reaction prompted fears that the label could lose some of its most important acts. Those fears had an immediate impact on Avex's

stock price: By close of trading Aug. 2, its shares had dropped 16% on the Tokyo Stock Exchange.

Following closed-door meetings with Matsuura and Chiba, Avex issued a statement Aug. 3 saying that the two had agreed to withdraw their resignations. Both were also reappointed to the board of directors, pending final approval at a shareholders' meeting Sept. 28.

Avex also announced Kobayashi's elevation to president and confirmed that Yoda had stepped down as chairman/CEO. Hamasaki subsequently told the press that since Matsuura had been reinstated, she would stay with Avex.

At an Aug. 3 press conference, Yoda said, "From now on, I'd like Matsuura, Kobayashi and Chiba to establish their own management system."

He added, "I would be lying if I said the reaction of some of our artists and the drop in share value didn't have anything to do with this decision."

DYNAMIC STYLE

Avex launched in 1988 as an importer of overseas product, especially Euro-dance tracks. It was also the Japanese licensee of Jive Records until Zomba opened its Tokyo office in 2000. With a strong local roster, Avex grew quickly, becoming one of Japan's biggest music business success stories.

Entrepreneur Yoda was tapped to head Avex (Continued on page 42)



YODA: STEPPED DOWN AS AVEX CHAIRMAN/CEO AUG. 3



JAPAN			UNITED KINGDOM			FRANCE			GERMANY		
LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART
SINGLES			SINGLES			SINGLES			SINGLES		
1	1	NEW	1	1	NEW	1	1	NEW	1	1	NEW
2	2	NEW	2	2	NEW	2	2	NEW	2	2	NEW
3	3	NEW	3	3	NEW	3	3	NEW	3	3	NEW
4	4	NEW	4	4	NEW	4	4	NEW	4	4	NEW
5	5	NEW	5	5	NEW	5	5	NEW	5	5	NEW
6	6	NEW	6	6	NEW	6	6	NEW	6	6	NEW
7	7	NEW	7	7	NEW	7	7	NEW	7	7	NEW
8	8	NEW	8	8	NEW	8	8	NEW	8	8	NEW
9	9	NEW	9	9	NEW	9	9	NEW	9	9	NEW
10	10	NEW	10	10	NEW	10	10	NEW	10	10	NEW
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	NEW	1	1	NEW	1	1	NEW	1	1	NEW
2	2	NEW	2	2	NEW	2	2	NEW	2	2	NEW
3	3	NEW	3	3	NEW	3	3	NEW	3	3	NEW
4	4	NEW	4	4	NEW	4	4	NEW	4	4	NEW
5	5	NEW	5	5	NEW	5	5	NEW	5	5	NEW
6	6	NEW	6	6	NEW	6	6	NEW	6	6	NEW
7	7	NEW	7	7	NEW	7	7	NEW	7	7	NEW
8	8	NEW	8	8	NEW	8	8	NEW	8	8	NEW
9	9	NEW	9	9	NEW	9	9	NEW	9	9	NEW
10	10	NEW	10	10	NEW	10	10	NEW	10	10	NEW
CANADA			ITALY			SPAIN			AUSTRALIA		
LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART
SINGLES			SINGLES			SINGLES			SINGLES		
1	1	NEW	1	1	NEW	1	1	NEW	1	1	NEW
2	2	NEW	2	2	NEW	2	2	NEW	2	2	NEW
3	3	NEW	3	3	NEW	3	3	NEW	3	3	NEW
4	4	NEW	4	4	NEW	4	4	NEW	4	4	NEW
5	5	NEW	5	5	NEW	5	5	NEW	5	5	NEW
6	6	NEW	6	6	NEW	6	6	NEW	6	6	NEW
7	7	NEW	7	7	NEW	7	7	NEW	7	7	NEW
8	8	NEW	8	8	NEW	8	8	NEW	8	8	NEW
9	9	NEW	9	9	NEW	9	9	NEW	9	9	NEW
10	10	NEW	10	10	NEW	10	10	NEW	10	10	NEW
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	NEW	1	1	NEW	1	1	NEW	1	1	NEW
2	2	NEW	2	2	NEW	2	2	NEW	2	2	NEW
3	3	NEW	3	3	NEW	3	3	NEW	3	3	NEW
4	4	NEW	4	4	NEW	4	4	NEW	4	4	NEW
5	5	NEW	5	5	NEW	5	5	NEW	5	5	NEW
6	6	NEW	6	6	NEW	6	6	NEW	6	6	NEW
7	7	NEW	7	7	NEW	7	7	NEW	7	7	NEW
8	8	NEW	8	8	NEW	8	8	NEW	8	8	NEW
9	9	NEW	9	9	NEW	9	9	NEW	9	9	NEW
10	10	NEW	10	10	NEW	10	10	NEW	10	10	NEW
THE NETHERLANDS			SWEDEN			NORWAY			SWITZERLAND		
LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART
SINGLES			SINGLES			SINGLES			SINGLES		
1	1	NEW	1	1	NEW	1	1	NEW	1	1	NEW
2	2	NEW	2	2	NEW	2	2	NEW	2	2	NEW
3	3	NEW	3	3	NEW	3	3	NEW	3	3	NEW
4	4	NEW	4	4	NEW	4	4	NEW	4	4	NEW
5	5	NEW	5	5	NEW	5	5	NEW	5	5	NEW
6	6	NEW	6	6	NEW	6	6	NEW	6	6	NEW
7	7	NEW	7	7	NEW	7	7	NEW	7	7	NEW
8	8	NEW	8	8	NEW	8	8	NEW	8	8	NEW
9	9	NEW	9	9	NEW	9	9	NEW	9	9	NEW
10	10	NEW	10	10	NEW	10	10	NEW	10	10	NEW
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	NEW	1	1	NEW	1	1	NEW	1	1	NEW
2	2	NEW	2	2	NEW	2	2	NEW	2	2	NEW
3	3	NEW	3	3	NEW	3	3	NEW	3	3	NEW
4	4	NEW	4	4	NEW	4	4	NEW	4	4	NEW
5	5	NEW	5	5	NEW	5	5	NEW	5	5	NEW
6	6	NEW	6	6	NEW	6	6	NEW	6	6	NEW
7	7	NEW	7	7	NEW	7	7	NEW	7	7	NEW
8	8	NEW	8	8	NEW	8	8	NEW	8	8	NEW
9	9	NEW	9	9	NEW	9	9	NEW	9	9	NEW
10	10	NEW	10	10	NEW	10	10	NEW	10	10	NEW

Hits of the World is compiled at Billboard's London.

NEW = New Entry RE = Re-Entry

AUSTRIA										
LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK POSITION	LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART
1	1	SINGLES				1	1	DRAGOSTEA DIN TEI	DESPRE TINE	1
2	2	1	DRAGOSTEA DIN TEI	DESPRE TINE	1	2	2	SICK AND TIRED	MADEIRA	1
3	3	2	SPACE JAZZ	DESPRE TINE	1	3	3	SPACE JAZZ	DESPRE TINE	1
4	4	3	VEDO VED	DESPRE TINE	1	4	4	VEDO VED	DESPRE TINE	1
5	5	4	THIS LOVE	DESPRE TINE	1	5	5	THIS LOVE	DESPRE TINE	1
6	6	5	ALBUMS			6	6	ALBUMS		
7	7	1	SEEK	DESPRE TINE	1	7	7	SEEK	DESPRE TINE	1
8	8	2	ANASTASIA	DESPRE TINE	1	8	8	ANASTASIA	DESPRE TINE	1
9	9	3	THE LOUISIANA	DESPRE TINE	1	9	9	THE LOUISIANA	DESPRE TINE	1
10	10	4	CHES	DESPRE TINE	1	10	10	CHES	DESPRE TINE	1
11	11	5	RED HOT CHILI PEPPERS	DESPRE TINE	1	11	11	RED HOT CHILI PEPPERS	DESPRE TINE	1

DENMARK										
LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK POSITION	LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART
1	1	SINGLES				1	1	DRAGOSTEA DIN TEI	DESPRE TINE	1
2	2	1	DRAGOSTEA DIN TEI	DESPRE TINE	1	2	2	CITY OF DREAMS	DESPRE TINE	1
3	3	2	TEAM EASY ON	DESPRE TINE	1	3	3	TEAM EASY ON	DESPRE TINE	1
4	4	3	DESPRE TINE	DESPRE TINE	1	4	4	DESPRE TINE	DESPRE TINE	1
5	5	4	I DON'T WANNA KNOW	DESPRE TINE	1	5	5	I DON'T WANNA KNOW	DESPRE TINE	1
6	6	5	ALBUMS			6	6	ALBUMS		
7	7	1	BIG FAT SNAKE	DESPRE TINE	1	7	7	BIG FAT SNAKE	DESPRE TINE	1
8	8	2	THE LOST	DESPRE TINE	1	8	8	THE LOST	DESPRE TINE	1
9	9	3	RAI CHARLES	DESPRE TINE	1	9	9	RAI CHARLES	DESPRE TINE	1
10	10	4	NIGHTMARE	DESPRE TINE	1	10	10	NIGHTMARE	DESPRE TINE	1
11	11	5	THE STREETS	DESPRE TINE	1	11	11	THE STREETS	DESPRE TINE	1

IRELAND										
LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK POSITION	LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART
1	1	SINGLES				1	1	DRAGOSTEA DIN TEI	DESPRE TINE	1
2	2	1	DRAGOSTEA DIN TEI	DESPRE TINE	1	2	2	ACCIDENTALLY IN LOVE	DESPRE TINE	1
3	3	2	ACCIDENTALLY IN LOVE	DESPRE TINE	1	3	3	ACCIDENTALLY IN LOVE	DESPRE TINE	1
4	4	3	DRY YOUR EYES	DESPRE TINE	1	4	4	DRY YOUR EYES	DESPRE TINE	1
5	5	4	HOW COME	DESPRE TINE	1	5	5	HOW COME	DESPRE TINE	1
6	6	5	ALBUMS			6	6	ALBUMS		
7	7	1	DANIEL RICE	DESPRE TINE	1	7	7	DANIEL RICE	DESPRE TINE	1
8	8	2	KNOW PATROL	DESPRE TINE	1	8	8	KNOW PATROL	DESPRE TINE	1
9	9	3	ANASTASIA	DESPRE TINE	1	9	9	ANASTASIA	DESPRE TINE	1
10	10	4	DAVID RICE	DESPRE TINE	1	10	10	DAVID RICE	DESPRE TINE	1
11	11	5	THE STREETS	DESPRE TINE	1	11	11	THE STREETS	DESPRE TINE	1

GREECE										
LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK POSITION	LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART
1	1	SINGLES				1	1	DEN MIKRO NA PERIMENO	DESPRE TINE	1
2	2	1	DEN MIKRO NA PERIMENO	DESPRE TINE	1	2	2	LAVERE, THESE EYES	DESPRE TINE	1
3	3	2	LAVERE, THESE EYES	DESPRE TINE	1	3	3	LAVERE, THESE EYES	DESPRE TINE	1
4	4	3	SHAKE IT	DESPRE TINE	1	4	4	SHAKE IT	DESPRE TINE	1
5	5	4	FAME STORY NO. 11	DESPRE TINE	1	5	5	FAME STORY NO. 11	DESPRE TINE	1
6	6	5	ALBUMS			6	6	ALBUMS		
7	7	1	RED HOT CHILI PEPPERS	DESPRE TINE	1	7	7	RED HOT CHILI PEPPERS	DESPRE TINE	1
8	8	2	ANASTASIA	DESPRE TINE	1	8	8	ANASTASIA	DESPRE TINE	1
9	9	3	THE LOUISIANA	DESPRE TINE	1	9	9	THE LOUISIANA	DESPRE TINE	1
10	10	4	CHES	DESPRE TINE	1	10	10	CHES	DESPRE TINE	1
11	11	5	RED HOT CHILI PEPPERS	DESPRE TINE	1	11	11	RED HOT CHILI PEPPERS	DESPRE TINE	1

COMMON CURRENCY										
LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK POSITION	LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART
1	1	1	DRAGOSTEA DIN TEI	DESPRE TINE	1	1	1	DRAGOSTEA DIN TEI	DESPRE TINE	1
2	2	2	ACCIDENTALLY IN LOVE	DESPRE TINE	1	2	2	ACCIDENTALLY IN LOVE	DESPRE TINE	1
3	3	3	DRY YOUR EYES	DESPRE TINE	1	3	3	DRY YOUR EYES	DESPRE TINE	1
4	4	4	HOW COME	DESPRE TINE	1	4	4	HOW COME	DESPRE TINE	1
5	5	5	ALBUMS			5	5	ALBUMS		
6	6	1	DANIEL RICE	DESPRE TINE	1	6	6	DANIEL RICE	DESPRE TINE	1
7	7	2	KNOW PATROL	DESPRE TINE	1	7	7	KNOW PATROL	DESPRE TINE	1
8	8	3	ANASTASIA	DESPRE TINE	1	8	8	ANASTASIA	DESPRE TINE	1
9	9	4	DAVID RICE	DESPRE TINE	1	9	9	DAVID RICE	DESPRE TINE	1
10	10	5	THE STREETS	DESPRE TINE	1	10	10	THE STREETS	DESPRE TINE	1
11	11	6	RED HOT CHILI PEPPERS	DESPRE TINE	1	11	11	RED HOT CHILI PEPPERS	DESPRE TINE	1

BELGIUM/WALLONIA										
LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK POSITION	LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART
1	1	SINGLES				1	1	FEMME LIKE U	DESPRE TINE	1
2	2	1	FEMME LIKE U	DESPRE TINE	1	2	2	DRAGOSTEA DIN TEI	DESPRE TINE	1
3	3	2	DRAGOSTEA DIN TEI	DESPRE TINE	1	3	3	LOBI NOTRE DESTIN	DESPRE TINE	1
4	4	3	LOBI NOTRE DESTIN	DESPRE TINE	1	4	4	MAJAE UO QUERO	DESPRE TINE	1
5	5	4	MAJAE UO QUERO	DESPRE TINE	1	5	5	MOVE YA BODY	DESPRE TINE	1
6	6	5	MOVE YA BODY	DESPRE TINE	1	6	6	ALBUMS		
7	7	1	CALOGERO	DESPRE TINE	1	7	7	CALOGERO	DESPRE TINE	1
8	8	2	FRANCIS CABREL	DESPRE TINE	1	8	8	FRANCIS CABREL	DESPRE TINE	1
9	9	3	O-ZONE	DESPRE TINE	1	9	9	O-ZONE	DESPRE TINE	1
10	10	4	CORNELLE	DESPRE TINE	1	10	10	CORNELLE	DESPRE TINE	1
11	11	5	YANNICK PEETERS	DESPRE TINE	1	11	11	YANNICK PEETERS	DESPRE TINE	1

PORTUGAL										
LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK POSITION	LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART
1	1	SINGLES				1	1	ADRIANA CALCANHOT	DESPRE TINE	1
2	2	1	ADRIANA CALCANHOT	DESPRE TINE	1	2	2	TONY CARREIRA	DESPRE TINE	1
3	3	2	TONY CARREIRA	DESPRE TINE	1	3	3	DA WEASEL	DESPRE TINE	1
4	4	3	DA WEASEL	DESPRE TINE	1	4	4	JUANES	DESPRE TINE	1
5	5	4	JUANES	DESPRE TINE	1	5	5	O-ZONE	DESPRE TINE	1
6	6	5	O-ZONE	DESPRE TINE	1	6	6	IVETE SANGALO	DESPRE TINE	1
7	7	1	IVETE SANGALO	DESPRE TINE	1	7	7	RODRIGO LEO	DESPRE TINE	1
8	8	2	RODRIGO LEO	DESPRE TINE	1	8	8	ENZO ANGILERI	DESPRE TINE	1
9	9	3	ENZO ANGILERI	DESPRE TINE	1	9	9	ANASTASIA	DESPRE TINE	1
10	10	4	ANASTASIA	DESPRE TINE	1	10	10	ALBUMS		
11	11	5	ALBUMS			11	11	ALBUMS		

NEW ZEALAND										
LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK POSITION	LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART
1	1	SINGLES				1	1	IN THE SHADOWS	DESPRE TINE	1
2	2	1	IN THE SHADOWS	DESPRE TINE	1	2	2	FOOLY LOVE	DESPRE TINE	1
3	3	2	FOOLY LOVE	DESPRE TINE	1	3	3	GETTING STRONGER	DESPRE TINE	1
4	4	3	GETTING STRONGER	DESPRE TINE	1	4	4	BROKEN	DESPRE TINE	1
5	5	4	BROKEN	DESPRE TINE	1	5	5	LIKE THAT	DESPRE TINE	1
6	6	5	LIKE THAT	DESPRE TINE	1	6	6	ALBUMS		
7	7	1	ALBUMS			7	7	ALBUMS		
8	8	2	ALBUMS			8	8	ALBUMS		
9	9	3	ALBUMS			9	9	ALBUMS		
10	10	4	ALBUMS			10	10	ALBUMS		
11	11	5	ALBUMS			11	11	ALBUMS		

CZECH REPUBLIC										
LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK POSITION	LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART
1	1	SINGLES				1	1	O-ZONE	DESPRE TINE	1
2	2	1	O-ZONE	DESPRE TINE	1	2	2	DANIEL DANCE	DESPRE TINE	1
3	3	2	DANIEL DANCE	DESPRE TINE	1	3	3	LUCIE	DESPRE TINE	1
4	4	3	LUCIE	DESPRE TINE	1	4	4	MICHAEL DAVID	DESPRE TINE	1
5	5	4	MICHAEL DAVID	DESPRE TINE	1	5	5	TOUCH	DESPRE TINE	1
6	6	5	TOUCH	DESPRE TINE	1	6	6	VARIOUS ARTISTS CZE	DESPRE TINE	1
7	7	1	VARIOUS ARTISTS CZE	DESPRE TINE	1	7	7	ANASTASIA	DESPRE TINE	1
8	8	2	ANASTASIA	DESPRE TINE	1	8	8	ANASTASIA	DESPRE TINE	1
9	9	3	ANASTASIA	DESPRE TINE	1	9	9	KARAT	DESPRE TINE	1
10	10	4	KARAT	DESPRE TINE	1	10	10	ALBUMS		
11	11	5	ALBUMS			11	11	ALBUMS		

Billboard EUROCHARTS										
Eurochart is compiled by adding the national singles and album sales charts of the member countries										
SINGLES SALES										
LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK POSITION					
	1	DRAGOSTEA DIN TEI	DESPRE TINE	1	1					
	2	SICK AND TIRED	MADEIRA	1	2					
NEW	3	THIS LOVE	DESPRE TINE	1	3					
	4	O-ZONE	DESPRE TINE	1	4					
	5	FEMME LIKE U	DESPRE TINE	1	5					
	6	MAJAE UO QUERO	DESPRE TINE	1	6					
	7	MOVE YA BODY	DESPRE TINE	1	7					
	8	BABY CAKES	DESPRE TINE	1	8					
	9	GUIN'S HOT CHILI PEPPERS	DESPRE TINE	1	9					
	10	DESPRE TINE	DESPRE TINE	1	10					
	11	LET DOWN DER ALTE HOLZMICH	DESPRE TINE	1	11					
	12	THUNDERBIRDS/3 AM	DESPRE TINE	1	12					
12	13	SPACE TAXI	DESPRE TINE	1	13					
	14	DRY YOUR EYES	DESPRE TINE	1	14					
	15	MY HAPPY ENDING	DESPRE TINE	1	15					
	16	DRAGOSTEA DIN TEI	DESPRE TINE	1	16					
	17	HOW COME	DESPRE TINE	1	17					
	18	FEMME LIKE U	DESPRE TINE	1	18					
	19	BURN	DESPRE TINE	1	19					
20	20	LAOLA'S THEME	DESPRE TINE	1	20					
ALBUM SALES										
	1	ANASTACIA	NOTHING BUT THE BEST	1	1					
	2	MAIRONS	THE FIRST	1	2					
	3	RED HOT CHILI PEPPERS	THE URBAN OUTLAWS	1	3					
	4	AVRIL LAVIGNE	THE BEST OF ME	1	4					
	5	KEANE	SYNCHRONICITY	1	5					
	6	NORAH JONES	THE WINE	1	6					
	7	DE LA LOUILLAS	THE TRUTH ABOUT MACHIN	1	7					
	8	BOHSE ONKELZ	THE TRUTH ABOUT MACHIN	1	8					
	9	USHER	8701	1	9					
	10	SNOW PATROL	LET DOWN DER ALTE HOLZMICH	1	10					
	11	AVVENTURA	LET DOWN DER ALTE HOLZMICH	1	11					
	12	ZUCCHERO FORNICAIRI	LET DOWN DER ALTE HOLZMICH	1	12					
	13	BLACK EYED PEAS	LET DOWN DER ALTE HOLZMICH	1	13					
	14	O-ZONE	LET DOWN DER ALTE HOLZMICH	1	14					
	15	KATIE MELIA	LET DOWN DER ALTE HOLZMICH	1	15					
	16	YANNICK NOAH	LET DOWN DER ALTE HOLZMICH	1	16					
	17	SILBERMOR	LET DOWN DER ALTE HOLZMICH	1	17					
	18	SCISSOR SISTERS	LET DOWN DER ALTE HOLZMICH	1	18					
	19	THE STREETS	LET DOWN DER ALTE HOLZMICH	1	19					
20	20	GUIN'S ROSES	LET DOWN DER ALTE HOLZMICH	1	20					
RADIO AIRPLAY										
LAST WEEK	THIS WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK POSITION					
	1	THIS LOVE	DESPRE TINE	1	1					
	2	TRICK ME	DESPRE TINE	1	2					
	3	SICK AND TIRED	MADEIRA	1	3					
	4	THE REASON	DESPRE TINE	1	4					
	5	EVERTIME	DESPRE TINE	1	5					
	6	LAOLA'S THEME	DESPRE TINE	1	6					
	7	I DON'T WANNA KNOW	DESPRE TINE	1	7					
	8	BURN	DESPRE TINE	1	8					
	9	MOVE YA BODY	DESPRE TINE	1	9					
	10	LET'S GET IT STARTED	DESPRE TINE	1	10					
	11	LEFT OUTSIDE ALONE	DESPRE TINE	1	11					
12	12	MY HAPPY ENDING	DESPRE TINE	1	12					
13	13	FEMME LIKE U	DESPRE TINE	1	13					
14	14	LEAVE (GET OUT)	DESPRE TINE	1	14					
15	15	AN GAUAI O RAN	DESPRE TINE	1	15					
16	16	DRAGOSTEA DIN TEI	DESPRE TINE	1	16					
17	17	SUNSHINE	DESPRE TINE	1	17					
18	18	FACE A LA MER	DESPRE TINE	1	18					
19	19	ALY RAJA DE GANDHI	DESPRE TINE	1	19					
20	20	FORCA	DESPRE TINE	1	20					

Aussies Plan Strong Presence For SXSW 2005

BY CHRISTIE ELIZER

SYDNEY—After six acts scored label and management deals following showcases at this year's South by Southwest Music Festival in Austin, Australia's government and music industry plan to step up their profile at SXSW 2005.

"It opened our eyes to the possibilities," says John Odgers, an arts, culture and entertainment industry specialist for the Australian government's export

Labels here see SXSW as an important way to gain international interest for Australian acts. EMI Music Australia managing director John O'Donnell says his company provided "substantial funds" for sending three acts—Gelbison, the Sleepy Jackson and End of Fashion—to Texas. O'Donnell adds that he is committed to doing the same next year.

Indie label Shock Records is also looking to SXSW for exposure.

only in the United States but also in Europe and Japan.

This year's SXSW (held March 17-21) included performances by 22 Aussie acts, the largest Aussie contingent so far. They ranged from such major live draws as Powderfinger (Universal) and John Butler Trio (Capitol Records) and signed acts like Random and contemporary folk duo Women in Docs (Uim & Ah).

Phil Stevens, manager of John Butler Trio, says that as a result of the group's "packed-out" show at SXSW (which reportedly included Ant DiFranco in the crowd) and a subsequent New York date, 12 executives from three labels saw the group. "Two labels offered firm offers," he adds.

U.S.-born Butler ultimately signed with Warner Music Group's Lava Records. A five-track EP drops in September to coincide with the trio's fourth U.S. tour. Third album "Sunrise Over Sea," which this year debuted at No. 1 on the Australian Record Industry Assn. chart, will see a U.S. release in early 2006.

Also at SXSW, Riff Record was picked up for global management by U.K.-based Supervision Management (Franz Ferdinand, Junior Senior). According to guitarist Ruff Random, the band also received interest from several U.S. major and indie labels.

Eight-piece rock-jazz act Architecture in Helsinki already had an 18-day U.S. tour and an album, "Fingers Crossed," on New Jersey-based Bar None when it hit Austin. Manager Bernadette Ryan suggests that SXSW "consolidated interest" in the group among European labels.

Sydney-based act-rock band Gelbison struck a licensing deal for North America through New York indie Caroline Records and signed a North American booking deal with the Agency Group. The band's album "1704" arrived Aug. 10 in the States. Singer/songwriter Shane Nicholson landed a deal with Seattle indie Vire Records. He will return to tour the United States in November for the second time this year. "Two sets at South by Southwest changed my life," he says.

End of Fashion, which is signed to Capitol Australia, signed a worldwide

deal with EMI Music Publishing. Promoter Koyote Tokyo invited the band, along with seven other acts, to showcase at Japan's Bandstand festival in October.

Post-SXSW deals under negotiation include a U.S. label for FMR singer/songwriter Amiel and licensing tie-ups by Aussie indie labels Laughing Outlaw and Barrio.

The cost of bringing Australian acts to SXSW can be considerable. Representatives here have long had to consider the feasibility of invest-

ing \$50,000-\$60,000 Australian (\$35,000-\$42,000) in the hopes of impressing a label, publisher or booking agent.

This year's positive results make the investment more worthwhile.

"It's less of a crashpout if you do your groundwork and set up your meeting in advance," says Dave Powell, Melbourne-based manager of Jet and Dallas Crane. "It helps to make the Austin showcase part of a bunch of other dates across the United States."



BUTLER: SXSW PERFORMANCE LED TO SINGING WITH U.S. LABEL LAVA

association, Austrade.

This year, for the first time, Austrade funded a stand at SXSW and co-hosted a barbecue that served as a showcase for Aussie acts. It held pre-festival "boot camps" in Australia, offering advice to acts and label executives on everything from filling out U.S. customs forms to getting a cheap meal in Austin.

Odgers says that based on the positive results in 2004, Austrade intends to expand its involvement in the festival. Indications are that Austrade will increase its funding activities at SXSW next year; budgets are being discussed.

David Peacock, manager of Shock's Australian music division, believes that female punk trio the Spazzy, which the label has licensed for Australia and New Zealand, could find a market in North America and Europe.

Phil Tripp, managing director of Sydney-based Immedia, the Australian representative of SXSW, says organizers are planning to choose 30 Australian acts to perform at next year's festival.

GLOBAL RESULTS

Appearances at SXSW can yield results for acts looking for labels, publishers or booking agents not

Awex

Continued from page 39

four months after the company was founded. He earned a reputation throughout the industry for his smart, aggressive style. Observers cite the combination of Yoda's business acumen and Matsuura's creative

insight as the basis for the company's rapid ascent.

One industry source notes that Yoda "introduced a dynamic management style that afforded the company's creative staff the perfect environment in which to develop and bring to market key acts, and [he] enabled Awex to be listed on the Tokyo Stock Exchange. [That is] no small feat for an independent music software producer."

Another observer notes that Yoda's fluency in English and experience gained while living in the United States "helped him raise the international profile of domestic Japanese product."

Awex reported sales of 73.9 billion yen (\$673.3 million) on a consolidated basis for the fiscal year ended March 31, down 8.8% from the previous year. The company has been listed in the First Section of the Tokyo Stock Exchange since 1999.

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NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

The value of Australia's recorded-music market shrunk to \$237.2 million Australian (\$171.68 million) in the six months ended June 30. This represents a drop of 8.7% from the corresponding period in 2003, according to the Australian Record Industry Assn.

Australian record companies shipped more than 24.5 million audio and DVD/video units during the year's first half, a decrease of about 4.5% from the same period last year. Deliveries of music DVDs rose 7.6% in value to \$25.74 million Australian (\$18.63 million) and 30.9% in volume to 1.85 million units.

ARIA reports deliveries of CD albums declined 10.4% in value to \$196.5 million Australian (\$142.22 million) and 7.45% in volume to almost 18 million units. **CHRISTIE ELLIOTT**

British rock station **Virgin Radio** is planning a program that will feature the top tracks downloaded or streamed each week from Napster U.K.

Napster says the weekly show, "Napster Online Music Chart," is the first step in a "unique strategic marketing partnership" with Virgin Radio.

The show premieres Aug. 29 at 7 p.m. GMT. Leanne Sharman, Napster VP/GM for the United Kingdom, says, "Virgin Radio enjoys over 1 million unique online visitors a month, making it an ideal brand partner for Napster." **LARS BRANDE**

German labels body **BPW** reports that the country's legitimate online music market has registered 1 million download sales each month since April.

According to industry sources, the market leader is Apple Computer's iTunes Music Store, with 600,000 downloads per month, followed by Phonoline, AOL, T-Online and OD 2.

"The Internet music market is establishing itself more quickly than we had hoped," BPW chairman Gerd Gebhardt says.

German industry representatives expect the online market to reach the size of the singles market by the end of next year. **WOLFGANG SPAHR**

Karl Bartos, a former member of pioneering German electronic-music act **Kraftwerk**, will deliver the keynote speech at the ninth annual Amsterdam Dance Event. The corlab begins Oct. 21.

Bartos joined Kraftwerk in 1975 and embarked on a solo career in 1991. He is currently a professor at Berlin University of the Arts. This year's ADE program will again incorporate the Live Dance Music Conference, a seminar on the electronic events industry. **LARS BRANDE**

Veteran music publishing executive **Mike Gollner** died of a heart attack Aug. 12 in London. He was 71.

After a lengthy career at Carlin Music in London and New York, Gollner was a consultant to Music Sales, reworking the Campbell Connolly catalog. He is survived by his wife, Joyce, and three children. **NIGEL HUNTER**

For the latest breaking news, go to billboard.biz.

K-OS Starts 'Rebellion'

Toronto MC Wages War Against Stereotypes With Sophomore Set

BY LARRY LEBLANC

TORONTO—The sophomore album by Canadian rapper K-OS, "Joyful Rebellion," looks poised to help the music can fight stereotypes of Black culture.

Toronto-based K-OS (whose real name is Kevin Breerton) has a clear vision of how he wants to be perceived: as a black man with a positive message.

"We are not just victims of society," he says. "We are not just pimps or ex-cons. The weight of stereotyping is a heavy weight and needs to be revolted against."

The mostly self-produced and self-written "Joyful Rebellion" came out Aug. 24 on EMI Music Canada. It will come out Sept. 21 in the United States on Astralwerks/Virgin.

"The idea behind rebellion has always been a tragic one," K-OS says of the album's title. "I want to associate happiness with being rebellious. That's a revolutionary idea in itself."

"Joyful Rebellion" is a finely crafted work stamped with rap, funk, rock and reggae sounds. K-OS the name stands for Knowledge of Self is musically ambitious, but it is his insightful concepts and spiritual lyrics that mark him as a visionary.

K-OS is a poet, a tremendous songwriter and a wonderful singer," EMI Music Canada president Deane Cameron says. "He wants to be part of that movement changing urban music and hip-hop. He has a tremendous commitment to that culture."

Errol Koisene, GM of Astralwerks in New York, adds, "Kevin is an artist who is doing something that goes against the grain where mainstream hip-hop is, but in fact, he's being true to the origins and spirit of hip-hop."

K-OS holds blistering views on the state of the genre, criticizing what

he calls its assembly-line recording and glorification of violence and misogyny. He believes artists and labels have to consider how hip-hop's negative side may be affecting impressionable kids.

"I'm hard pressed to find positive images of blacks on television today," he says. "Kids watch TV and appropriate themselves to images our culture is creating. When daughters and sons have no fathers, they find them. Jay-Z becomes their father, or 50 Cent."



K-OS: SPREADING POSITIVITY

K-OS denounces rappers' obsession with money and fame on the track "EMCEE Murda" and celebrates hip-hop's early days in "B-Boy Stanee." In "The Man I Used to Be," he shows compassion for Michael Jackson, noting that even the most successful artists can be unprepared to deal with fame. The rollicking "Crabcutti" recalls the '60s jump-style recordings of Louis Jordan and his Tympany Five.

"The album is far beyond what we expected," EMI Music Canada VP of A&R and talent acquisition Tim Trombley says. "When 'Crabcutti' and 'The Man I Used to Be' came in, we knew

Kevin had delivered us singles. Then the rest of the record came in, and it was like, 'Oh my.'"

The Canadian and U.S. labels led by the 12-inch release of "B-Boy Stanee" in June, servicing it to K-OS's staple urban base. The video has been a staple at MuchMusic in Canada and has been added to VH1 Soul and MTVU in the United States.

EMI Music Canada followed up with "Crabcutti" on MuchMusic, says Joyful Rebellion's "not what you expect from a hip-hop album. It is full of great songs. It's incredible that 'Crabcutti' is registering so well."

K-OS was raised in rural Ontario and Timinid. He jokes that he was the only black kid in Whitby, Ontario, in the '70s. For years, he hated being different, but later came to appreciate his uniqueness.

"With friends, I was forced to listen to Brit bands like Echo & the Bunnymen, Depeche Mode and the Chemicals," he recalls. "At home, I listened to my parents' records, including Bob Marley. I came to realize it wasn't too far from the Clash to Bob Marley. I figured I could maintain my own culture and find things I liked elsewhere."

K-OS first appeared on the Canadian hip-hop scene 11 years ago with independent singles "Musical Essence" and "Rise Like the Sun." In 2001, he signed with EMI Music Canada and the following year released his debut album, "Exit," on EMI in Canada and Astralwerks in the United States.

commercial and music decision, and Virgin has his catalog."

Other recent signings include British-Asian prospect Jay Sean, who hit the U.K. top 10 in early July with the single "Eyes on You," and Scottish singer-songwriter K.T. Tunstall, who debuts Sept. 27 with the EP "False Alarm" on Relentless/STU Music imprint.

A GIFT OF STONE

Relentless almost secured Stone's signature when she was 14 and came to Mo's London office to perform for chairman James Palumbo. When Stone chose EMI instead, she wrote to Shabs expressing hope that they could work together in the future.

"I gave [Relentless] this 'present' of Stone," Virgin's Ascot says. "It was part of my promise when they came to Virgin, and they've done brilliantly with her; they've opened her to a different [U.K.] audience."

The Relentless staff of five is based in Virgin's West London office. The label still operates its independent offshoot Outcaste, whose roster includes such British-Asian acts as Nitin Sawhney and Badmash & Shri. Shabs would like Relentless to become an international brand but shies characteristic pragmatism about its chances.

"The [EMI] affiliates are going to do what's right in their territory, and if the Virgin brand in France [for example] is the one to lead it, then they've got to do what they can."

Shabs expresses cautious satisfaction that Relentless is surviving amid what he calls "very difficult trading conditions. The cost of doing business is going up, the potential returns are still there, but they're harder and harder to get. No one's going to get it all right. You just have to cut the margin of error."

Relentless

Continued from page 39

and Virgin let us make creative decisions, and there's a good infrastructure around us that we can plug into if we need to, which we didn't really have at Ministry."

Ascot says he is "really happy" with Relentless. "I looked at what they did with Ministry, which was brilliant. I think maybe they needed to work with a structure that could provide better international and album [support], and that's what we do."

Ascot adds that when he started at Virgin in March 2002, "we saw a big gap with Virgin in the urban market." Relentless is part of the new Virgin, and their team and mine work totally together."

One of Relentless' major stars is

English soul discovery Joss Stone (who is signed through EMI's S Curve in the United States). Virgin puts U.K. sales of her debut album, "The Soul Sessions," at close to 700,000 units. Follow-up "Mind, Body & Soul" is due in late September.

Another Relentless act, hip-hop duo 3rd Strike, No. 1 on the Official U.K. Charts Co. singles sales chart in early August with "Baby Cakes."

Napster U.K. programming director Jeff Smith says the label has definitely turned a corner. "After the highs of So Solid Crew, Relentless' stuttered a bit with [group member-turned-soloist] Romeo. But they're really come back in style with the Joss Stone joint venture with EMI and their recent No. 1 with 'Baby Cakes.' Shabs keeps his ear to the street and certainly knows where things are going. I expect them to thrive over the next few years."

The label is anticipating another hit with the Pirates' "You Should Really Know," an "answer" single to Mario Winans' "I Don't Wanna Know." The Pirates track features Nalla Bora, erstwhile British soul star Shaia Ama, and like Winans' song, a sanctioned Enya sample.

Such tracks, secured in the face of what Shabs describes as "fierce" competition, are "very important for EMI's compilation business."

"The singles we've signed hopefully work," Shabs adds, "so that we're not spending a lot of time diverted from artist projects that can deliver."

One of Relentless' latest signings is veteran British reggae artist Maxi Priest, whose album "Rise to the Occasion" is due Sept. 13 in the United Kingdom.

"Maxi has a great sales history, and we saw reggae as a powerful selling area," Shabs says. "The audience is clearly there, so for us it's a good

Top Latin Writers Filling Demand For Fresh Songs

BY LEILA COBO

Prominent Latin singer/songwriters are increasingly writing material for other acts even as they further their successful solo careers.

Alejandro Sanz, Franco de Vita, Juanes and Ricardo Arjona all wrote tracks for Ricky Martin's latest album, "Almas del Silencio." Marco Antonio Solís penned a track for Paulina Rubio's "Pau-Latina," and de Vita wrote Chayanne's "Y Tu Te Vas" and Sanz's "Tal Vez."

The cross-pollination is an example of songwriters' increasing willingness to have their music performed by other acts and of the continued blurring of genres in Latin music.

"I think there's a more open mentality as far as these people assuming two positions: They're composers, and they're singers," Grammy Award-winning songwriter/producer Kike Santander says. "It's part of this process of more alliances and different collaborations. And business-wise, it's a decision that makes a lot of sense."

With the decline in record sales, publishing has acquired growing importance in the past few years, and more artists are taking a stab at songwriting. Likewise, Latin labels are pursuing artists who not only sing but write.

"Labels are betting on songwriters," de Vita says. "And I'm glad. Nothing angers interpreters. In fact, I owe a lot to them. But labels had forgotten about the songwriters."

De Vita is probably the most visible singer/songwriter on the charts. "Y Tu Te Vas" and "Tal Vez" won the *Billboard* Hot Latin Tracks Award in 2002 and 2003, respectively.

Now, two tracks from de Vita's current album, "Stop" (Sony Discos), are in the top 20 of the *Billboard* Hot Latin Tracks chart. "Tu De Que Vas" is No. 18 after 19 weeks on the chart, having peaked at No. 3 on Hot Latin Tracks and at No. 1 on Latin Pop Airplay.

Current single "Si La Vez" jumped from No. 24 to No. 16 in



SANZ, LEFT, AND DE VITA: PROVIDING MATERIAL FOR OTHER ARTISTS

the Aug. 28 issue and logs its sixth week on the chart this issue at No. 16.

While some Latin singer/songwriters are breaking with tradition and writing for others, artists who tend to write highly personal songs and perform their own material rarely write for others. For example, Juan Gabriel, whose songs have been covered by dozens of artists, writes only for himself and only performs songs he has written.

HANDCRAFTED TUNES

"Before, if someone requested songs from me, I would see what I already had and send it over," de Vita says. But lately, he says, with requests for his material rising, he has found

himself tailoring songs for each act.

"It gets harder because you have to surpass, or at least equal, the expectations of the previous song," he says.

More importantly, writing a good song is simply difficult and time-consuming.

"Those people who say they have dozens of songs written at any time, [that's] great, but I don't know how they do it," de Vita adds.

"I think [singer/songwriters] were always willing to write for others, but it was a matter of time and opportunity," says Iván Alvarez, senior VP of Latin America for Universal Music Publishing. "People are paying a lot more attention to the songs."

"It has always happened," agrees Eddie Fernández, VP at Sony/ATV Music Publishing U.S. Latin and Latin America. "But, of course, it is made more obvious when a mega-star like Ricky Martin picks up a song. Composers always write many songs, and some may not be exactly right for them. I always think a singer/songwriter is a songwriter first and a singer second."

This is the case with artists like Jorge Villamizar of Bacilos, who was originally signed as a songwriter before gaining fame as a performer.

Singer/songwriter Saavedra, who just released her self-titled debut album, also made a name for herself while writing for others.

"I've always had this dichotomy of whether I write as a craft for others or if others sing what I've written because it suits them," Saavedra says. "And we've agreed that I write what I feel and they choose what they want. I can't really write on commission."

When all is said and done, de Vita says, it is always about the song. "An artist is simply the face that sings the song," he says. "But in the end, if the song doesn't work, it doesn't matter what face you put to it."

Synergy Drives Stones/ABKCO Deal With Chevy

Squinting while watching Chevy's new "A Boy's Dream" commercial for the 2005 Corvette revealed that the chryon in the corner—itsself unusual for a TV commercial—not only identified the song ("Jumping Jack Flash"), the artist (the Rolling Stones) and the album ("Hot Rocks"), but the Web site of the label (abkco.com).



THE ROLLING STONES, DURING THE "JUMPING JACK FLASH" DAYS

ABKCO Music and Records senior VP Alisa Coleman-Ritz believes it is the first time a record company's Web site has been included in a TV commercial for another product.

She credits New York music and talent supervision company Creative License for conceiving the

spot—a one-minute "mini-movie" directed by British film director Guy Ritchie that premiered Aug. 13, the opening night of the Olympic Games—and negotiating the novel licensing deal.

"In essence, it promotes our product as well as our music," says Coleman-Ritz, whose company owns the early Rolling Stones masters and publishing. Of the cross-promotional chryon, she adds, "It educates people who may recognize the song—especially the younger demographic—but not know where to go to get it."

Last year Creative License devised a similar TV campaign for MCI using Michael McDonald and James Taylor.

"Michael's 'Motown' album was out but wasn't doing that well," says Mark Hellock, the company's music supervision director.

"It did OK with his core fan base out of the gate but hadn't gone anywhere after. So we pitched [Ashford & Simpson's] 'Ain't No Mountain High Enough' and the client wanted Michael's recording, and we got him the chryon—and [largely] because of that commercial the album went platinum." (That chryon did not include the Web address.)

Taylor's "Shower the People," from his "The Best of James Taylor," was similarly used in the MCI campaign.

"It helps our client with a much better licensing deal," Hellock continues, noting that licensing fees for songs like the Stones' could otherwise be prohibitive for the company's "direct clients," like Chevy, or their ad agency reps. "We can offer cross-promotional strategies [to music companies, like the chryons] in order to keep those dollars down."

The mission for Creative Licensing is to "help our clients find the best music for their commercials and also the celebrity talent—and then handle the negotiations and finalize the deal," Hellock says. "But it's really about creating synergistic opportunities, such that artists, for whom a record company can't always put that kind of money behind, can piggyback themselves on a multimillion-

dollar media buy."

Other opportunities for cross-marketing include card placements in Chevy auto catalogs promoting ABKCO's entire Stones CD catalog that drive potential Corvette buyers to the ABKCO Web site. "Buck slips" were like-

Words & Music

By Jim Bessman
jbessman@billboard.com



away from their brand." But all went fine with the "Jumping Jack Flash" spot, Hellock says.

At ABKCO, senior VP Iris Keitel reports a similar licensing of the Stones' "You Can't Always Get What You Want" to Coca-Cola for a C2 cola campaign. While ABKCO info was not included in the C2 spot, it was present on its Web site version—with linkage to the ABKCO site.

"We're in a unique position of controlling the master and the music publishing so you can come to us for one-stop licensing and we can put the deal together quickly," Coleman-Ritz says.

Keitel adds, "With record companies these days, promotional opportunities are getting slim to none, especially for catalog, no matter how wonderful the catalog is—like the Rolling Stones. And the retailers aren't giving us big opportunities to promote, so we're just trying to think out of the box a bit now."

BOLD PREDICTION: A current TV spot, seen in New York, advocating a Bruce Springsteen boycott in retaliation for his Vote for Change concert tour will help promote his music.

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Silverline Records in Los Angeles names **Phil Blume** VP of sales and marketing. He was VP of sales and distribution at **Priority Records**.

EMI Music Marketing in Los Angeles appoints **Jennifer Ballantyne** director of media and marketing. She was director of publicity at **MCA Records**.

Razor & Tie Records in New York appoints **Tony Bruno** senior director of sales. He was senior VP of marketing at **Wind-up Records**.

DISTRIBUTION: Koch Entertainment Distribution in Port Washington, N.Y., names **Jim Nothwehr** regional sales manager for video. He was director of national accounts at **Anchor Bay Entertainment**.

RADIO: XM Satellite Radio in Washington, D.C., appoints **Eric Logan** executive VP of programming. He was president of programming at **Citadel Broadcasting**.

Infinity Broadcasting promotes Dallas-based **Brian Purdy** to senior VP of marketing and **Phoenix-based Todd Wallace** to VP of oldies programming. Purdy was VP/GM at Infinity's Dallas station that KLLI and classic rock/adult top 40 **KJZZ**. Wallace adds the VP title to his current titles of operations manager at Infinity's Phoenix stations modern rock **KZON** and country **KMLE** and operations manager/PD at oldies **KOOL**.

Adult top 40 **WMMX** Philadelphia names **Mike Sommers** PD. He was marketing operations manager at **Delmarva Broadcasting**. **Country Radio Broadcasters** in Nashville appoints **Ashley Gragg** event support director. She was a student at **Lipscomb University**.

CONCERT PROMOTION: Palace Square and Entertainment in Auburn Hills, Mich., elevates **Michael St. Peter** to VP of venue produc-

tions. He was technical director. **HOME VIDEO:** **Anchor Bay Entertainment** in Troy, Mich., names **Ray Gagnon** senior VP of sales and St. Louis-based **Mary Thompson** director of sales for national accounts. Gagnon was head of international sales at **DreamWorks Home Entertainment** and Thompson was co-founder of **Blue Sky Media Services**.

In addition, **Anchor Bay** promotes **Erin McGregor** to senior VP of operations and **Sally Seraphim** to VP of sales. McGregor was VP of operations and Seraphim was director of national accounts.

DIGITAL ENTERTAINMENT: Sony Pictures Digital Media Software and Services in Madison, Wis., promotes **Brad Reinke** to senior VP of sales and marketing and **Dave Chaimson** to senior VP of marketing. Reinke was senior VP of Chaimson was senior director of marketing at Sony-owned **Sonic Foundry**. Entertainment software developer **Eidos** in San Francisco promotes **Kevin Weston** to senior VP of finance and product operations. He was VP of finance.

Xega Digital in Iron Mountain, Pa., names **Pat Shevlin** director of video engineering. He was director of technical support/worldwide engineering at **Technicolor**.

Sound 24-7 in New Orleans names **C.A. Francos** president and **Sam Rodenberger** director of special markets. Francos was an independent businessman and Rodenberger was president at **Sound 24-7**.

RELATED FIELDS: The National Academy of Recording Arts and Sciences in Santa Monica, Calif., promotes **Ron Roeder** to VP of communications. He was senior director of communications.

NPR Media in Nashville appoints **David Deeb** director of sales and marketing. He was marketing director at **Musix City Digital**.



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Diplomatic Mission Australian singer **Shannon Noll** performed at the Australian Consulate in New York July 28. The chart-topping Noll has sold more than 500,000 albums in his native country, according to his label, **BMG Australia**. Pictured, from left, are Noll, **BMG Worldwide** executive VP/chief marketing officer **Tim Prescott**, Miss Universe 2004 **Jennifer Hawkins**, Australia consular general **Ken Allen** and **Worldwide Entertainment Group** chairman/CEO **Dave Lory**.



Pantene Divas The fourth annual **Pantene Pro-Voice** concert took place Aug. 5 at New York's **Hammerstein Ballroom**. The show was the culmination of the **Pantene Pro-Voice** music competition, a national contest for unsigned young female artists. As part of the grand prize, 21-year-old singer/songwriter **Marie Digby** performed her winning song, "Miss Invisible." Pictured, from left, are concert headliners **Ashanti**, **Paulina Rubio**, **Fefe Dobson** and **Skyy Sweetnam**. (Photo: Theo Wargo/WorldImage.com)



Praise For Polito **Billboard** associate publisher/international **Gene Smith**, left, congratulates **Polito Vega** at an Aug. 7 tribute concert commemorating **Vega's** 45 years in radio. **Vega** is a DJ on **WSKG** (Mega 97.9 FM) New York and is considered one of the most influential people in the Latin music industry. The concert—which took place at the **Continental Airlines Arena** in East Rutherford, N.J.—featured appearances by the **Fania All Stars**, **Ray Barretto**, **Richie Ray**, **Oscar D'Leon** and **Rey Ruiz**. (Photo: Alan Holt Photography)



Now, Hear This ... HORRORPOPS
Artists to Watch

HorrorPops cover a lot of territory on their **Helicat/Epitaph** Records debut album, "Hell, Yeah!," with songs referencing psychobilly, ska, power pop and punk. But that just gives the labels' marketing teams more target audiences to mine. The result is "one of the fastest-selling records we ever had," says **Chris LaSalle**, who runs operations at **Helicat**, a joint venture between **Rancid** lead singer **Tim Armstrong** and **Epitaph**. Since its Feb. 10 release, "Hell, Yeah!" has sold 22,000 copies in the United States, according to **Nielsen SoundScan**. **LaSalle** says **HorrorPops** appeal to "the greasers, the punk rockers, the rockability people, the new wave kids. They also tie in with the audience for **Morrissey** and the **Smiths**." As part of the **HorrorPops** marketing campaign, **Helicat/Epitaph** has released a special picture disc (sold through retailer **Hot Topic**) and a video for "Mistake." Hailing from Copenhagen, **HorrorPops** consists of lead singer/bassist **Niedermeyer**, lead guitarist **Nekromani**, drummer **Patriel**, guitarist **Karsten** and backing vocalists/go-go dancers **Mille** and **Kamilla**. The band is currently touring Europe.

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DISC MAKERS

Subscriptions

Continued from page 3

short-term deals that allow for access to subscription content. However, most artists aren't saying yet what they will charge any other services for portable subscription repertoire once Microsoft's Janus digital rights management technology debuts later this year. Janus will allow consumers to move subscription content off their computers and onto portable devices.

Only a handful of Microsoft-compatible subscription services—Napster, MusicNow, MusicNet and MusicMatch—are positioned to take advantage of the new technology.

Napster figures to be among the first out of the gate with Janus support, sources say. The forthcoming music service from MSN is not expected to offer subscriptions at launch.

Early pricing models that have been submitted to digital services suggest the going rate will be double the fee for subscription content that is locked to the computer.

The digital services envision a price point of roughly \$15 per month for a portable subscription offering—up from the \$10 per month consumers pay on average for "labeled" subscriptions.

The services are looking for portability to drive consumer adoption of the fledgling subscription business, which now has roughly 1 million subscribers, according to industry estimates. Real Networks' Rhapsody, AOL's version of MusicNet and Napster are at the head of the pack in the existing subscription business.

Subscriptions—while a smaller business than a la carte downloads—are the most profitable segment of the digital music business for service providers.

Napster says it is achieving close to 40% gross margins for tethered, on-demand subscription content vs. a 10% gross margin for a la carte downloads. Other services confirm similar margins. At a 50% gross margin, the label rates for repertoire would significantly cut those margins. That is a huge concern

for pure-play music services that do not use digital music as their source of related devices, as Apple does with its iPod.

IMPACT OF NEW RATES

Typically, subscription services pay labels the greater of three different calculations: 1 cent per song, a percentage of revenue or a share of a minimum fee ranging from \$2.50 to \$4 monthly per subscriber. (The minimum fees are divided among the labels based on share of usage.)

With portable subscriptions, sources say the labels are seeing upward of 72 cents every time a portable song is played. They also want the minimum fee increased to upwards of \$5 per month per subscriber.

Service operators are worried that these rates will affect their ability to offer promotional discounts and will erode profits if users listen to too much music.

For example, at a 2-cents-per-play rate, a portable service charging \$15 per month would lose money on consumers listening to more than 750 songs during the course of 30 days.

"It usage is crazy, you get killed," one source acknowledges. "You could end up with a scenario where you pay out more in royalties than you collect in revenue."

However, MusicMatch CEO Dennis Mudd says subscription companies are capable of working with the labels to develop a model that maximizes revenue for all parties.

"We'll be able to find the right price point one way or the other," he says. "Our guess is that the right price point is at \$15 or less, but we have the capability to test that elasticity, so we'll be able to prove it."

The labels say that they are not opposed to subscription portability. They simply want a business model that compensates them for usage rights that closely mimic full ownership.

"We support Janus, but the economics need to be right," Ted Cohen, senior VP of digital development and distribution for EMI, said in a recent interview. At a technology label at a rival major is more direct: "It is possible that portability could become the thing that

makes these services a lot more interesting to consumers. So you're going to have to price that with respect to the substitution for digital downloads and other forms of acquiring music that are on a purchase-ownership basis."

Many label executives are quietly expressing concern that portable subscriptions have the potential to cannibalize their most valuable CD buyers.

The label technology executive explains, "There's the old 80-20 logic that 20% of your customers buy 80% of your product. This type of service may appeal to a small part of the market, but that small part of the market are heavy music purchasers who generate a lot of revenue."

Labels do not consider extended tethered subscription services—which offer unlimited access to hundreds of thousands of songs—as their kind of threat. Instead they view those services primarily as high-powered sampling vehicles akin to radio.

Labels also are less concerned about a la carte downloads, because the economics of that business largely mirror the model for physical sales.

Looking at the revenue split on a typical 99-cent download sale, the label grosses 47 cents per track, the service provider gets 34 cents per track and the artist takes 10 cents. The publisher/songwriter share is 8 cents. (This seesawing between a wholesale price of 65 cents per track and an album royalty rate for the artist, without any deductions applied. In some cases the artist's rate is significantly lower.)

The split is not an even factor for subscription services, even before factoring in portability.

Still up in the air for existing services is how much money is owed to the pub-

lishers and how subscription revenue is classified when paid to the artists.

On the publishing front, digital music services that offer on-demand streams are already paying performance royalties to the performing-rights societies. However, no publishing performance rate has been set for subscription downloads. Nor is there an agreement yet on a mechanical rate for on-demand streams.

Sources say some subscription services that are not paying publishing royalties as part of the split with the labels are setting aside roughly 10% of revenue for publishing.

LINGERING ISSUES

Among the issues still to be resolved are the extent to which operators of subscription businesses are on the hook for performance and reproduction royalties on subscription downloads and on-demand streams.

Currently, subscription services are cleared for publishing mechanical rights under temporary agreements that require annual advances of less than \$1 million per service to the Harry Fox Agency and an acknowledgment that a mechanical license is required for on-demand streaming.

The concession on mechanicals is based on the need for digital services to use backup copies in connection with on-demand streaming.

But the HFA agreements do not spell out the mechanical rate.

Another lingering point of contention is how artists are compensated under subscription models. What they're getting on when a subscription is considered to be a license or a sale under an artist's contract.

If a subscription is viewed as a

license, the label and artist typically split subscription revenue evenly.

If a subscription is seen as a sale, the label pays according to the artist's album royalty rate—typically between 15% and 24% of the wholesale or retail price, depending on the deal.

While many artists agree to maintain there is no actual "sale" in a subscription, labels are increasingly designating all digital transactions as sales and paying on the album rate.

"It's a touchy subject for the artists and their representatives," says attorney Whitney Broussard, a partner in New York firm Silverman, Mann, Jaffer & Mintz. "It's a bit of a stretch to call a subscription a 'sale,' but the labels are viewing these as replacements for record sales."

The majority of new standard artist contracts now classify an electronic transmission as a sale.

Older contracts remain open to interpretation. Acts with deals that date back more than two or three years are sometimes able to collect under the license rate.

Broussard adds, "Where you don't have it so clear is when you are looking at key catalog artists who when they did their contracts they had no concept of this at all."

Gary Steffelman, a partner with Ziffren, Britten, Branca, Fischer, Gilbey, Lurie & Steffelman, says the labels' designation of all digital transmissions as sales likely will become fodder for future litigation from artists.

"I suspect in the next 12 to 18 months you'll see some lawsuits about this," he says. "It's not clear on what the subscription is accounted to, necessarily what the contracts provide. The fiction that these are 'sales' is just that—it's fiction."

Baker

Continued from page 13

support team, background vocalists the Ridgway Sisters and the Perri Sisters, plus George Duke, who mixed all the songs with Erik Zobler.

"I don't know how to sing or record any other way than to throw my whole self into it," says Baker, who cut the songs with a live rhythm section. "Once I get my peeps in there, we just start vibing. It's a true collaborative effort." Baker's best-selling album remains 1986's "Rapture," which the Recording Industry Association of America has certified double-platinum. Her last studio disc, "Rhythm of Love," has sold 1.9 million, according to Nielsen SoundScan.

TESTING THE WATERS

Even before Baker began recording her Blue Note album, the former Elektra artist tested the comeback waters with several concerts in 2003. These well-received performances included the Westbury Music Fair in Westbury, N.Y., and a December stint at the MGM Grand in Las Vegas.

To spread the word about "My Everything," Blue Note and Baker are doing just about everything, according to Blue Note product manager Shanika Brooks. They aim to reach Baker's fan base and tap into younger demos who

heard Baker's name on the "Twista" and Kanye West crossover hit, "Slow Jamz."

The marketing campaign features direct response TV advertising and alliances with independent marketing firms like Future Marketing Group, which is targeting vineyards, spas and salons for in-store play.

Complementing these efforts is a tie-in with "BET on Jazz" for a trip to the Bermuda Music Festival in October. Baker will also appear at syndicated radio personality Tom Joyner's Family Reunion event during Labor Day weekend.

A video for the first single will be serviced to BET and VH1. Brooks, however, says the video will be used primarily as an international tool. The album will be released outside the United States Sept. 27, with Baker slated to tour in Europe in October. Tour plans are also developed.

The artist has already done numerous interviews and has traveled to San Diego for an Aug. 22 meet-and-greet reception at the National Asian & Pacific Merchandisers convention.

On the radio front, fellow EMI-owned Virgin Records' urban promotion team is working the project at adult R&B radio. The EMI Collective is overseeing adult contemporary and, in conjunction with various partners, smooth radio.

But while Baker has remained a staple at adult R&B and jazz stations, today's R&B/hip-hop output remains a tough nut to crack. Just ask Teena Marie's manager, Lee Cadena.

Cadena feels Marie has attracted some new fans with her first album in 10 years, the Cash Money Classics/Universal set, "La Dona." It has sold a respectable 311,000 copies, according to Nielsen SoundScan.

But Cadena says the artists that mainstream R&B "is still not embracing it. I see people at Teena's shows in their 50s and 60s down into their late teens. But we're still fighting that 'we don't play old-school mentality.'"

Predicting that Baker's album will do well, Cad. PD of Teena's R&B WQOR Nashville, counters that his station's format is the new mainstream.

"Artists need to know their roles and play their positions," he says. "You'll rarely hear Luther Vandross played on the radio. He's a soul singer, not an R&B/hip-hop artist. That's not the climate in today's radio world. And it does an artist a disservice to put them in that position."

He also debunks the perception that adult R&B doesn't sell albums. "Look at the success of Teena Marie and Prince. These are good music albums fueled almost solely by adult R&B airplay."

Fellow R&B singer Deborah Cox says hearing Baker's record is "refreshing in this track-driven, everything-sounds-the-same hip-hop era."

As is the 45-year-old Baker. "I'm energized," she says. "Blue Note's focus is creativity, which is ideal. I get to do what I do. And I'm grateful that my fans have always gotten me."

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Charts

SALES / AIRPLAY / TRENDS / ANALYSIS

Weak Week; Relief in Sight

Even with new albums by rap supergroup 213 and Ashlee Simpson buddy Ryan Cabrera entering The Billboard 200's top 10, overall album sales are down from the comparable week of the prior year for the first time in 11 weeks. But there is no call for panic.



This dip is a temporary aberration, and besides, a fat Aug. 24 album slate—led by country star Tim McGraw and a whole lot of hip-hop—will tilt the pendulum in this year's favor when next issue's charts arrive (see *A Look Ahead*, page 8).

The last down week, for the stanza that ended June 13, was actually a calendar quirk, as Father's Day arrived one week earlier in 2003 than it did this year (Over the Counter, *Billboard*, July 3).

You actually need to walk back 18 weeks, to the frame that ended April 25, to find the last occasion when a same-week dip could be attributed to product flow. In that instance, album sales from the comparable week of 2003 stood 1.5% ahead of this year's, even though the 17th week of 2004 had a stronger top 10.

This time, the drop from the comparable 2003 week is a lot less mysterious. In last year's Sept. 6 issue, The Billboard 200 had five new entries in the top 10, with the Neptunes starting at No. 1 with 249,000 copies, a larger figure than we find anywhere on this issue's chart.

With 207,500 for the week, "Now 16" replaces Simpson's "Autobiography" at No. 1 (the former is down 16% from the prior week, while Simpson drops 38% to 164,000). Those titles are only ones to exceed 100,000 copies on the big list, compared with four one year ago.

Over the Counter.

By Geoff Mayfield
gmayfield@billboard.com



WALKING DOWN A COUNTRY ROAD: Although country album sales are up over the prior year, the arrival of Tim McGraw's "Live Like You Were Dying" will mark only the second time in 2004 that a country set has been No. 1 on The Billboard 200.

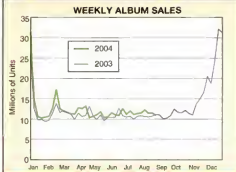
Thus far, Nashville's lone claim to that flag was played by Kenny Chesney, whose "When the Sun Goes Down" mounted first-week sales of 550,500 copies when it entered atop the big chart in the Feb. 21 issue. That marked the singer's career-best Nielsen SoundScan frame.

There were only two weeks in 2003—one by Dixie Chicks' "Home" and another by Alan Jackson's "Greatest Hits Vol. II and Some Other Stuff"—when a country album led The Billboard 200. However, smart money says that with several of Nashville's hottest names waiting in the wings, there is a good chance that Chesney and McGraw will have company on this year's honor roll before it's time to sing "Auld Lang Syne."

(Continued on page 52)

Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES			
	Albums	Store Singles	Digital Tracks
This Week	10,886,000	113,000	2,934,000
Last Week	11,482,000	125,000	2,564,000
Change	-5.2%	-9.6%	-14.4%
This Week 2003	11,137,000	239,000	338,000
Change	+2.3%	+52.7%	+68.05%



YEAR-TO-DATE OVERALL UNIT SALES			
	2003	2004	Change
Total	381,941,000	478,855,000	+25.4%
Albums	371,101,000	397,761,000	+7.2%
Store Singles	8,043,000	5,519,000	-31.4%
Digital Tracks	2,797,000	75,575,000	+2602.0%

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2003	2004	Change
CD	358,094,000	389,813,000	+8.9%
Cassette	11,856,000	6,839,000	-42.3%
Other	1,151,000	1,109,000	-3.6%



YEAR-TO-DATE SALES BY ALBUM CATEGORY			
	2003	2004	Change
Current	233,421,000	249,462,000	+6.9%
Catalog	137,680,000	148,293,000	+7.7%
Deep Catalog	97,559,000	102,070,000	+4.6%

Notes: SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that slip in the first half of the third period, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles not more than 36 months.

For week ending 12/28/04. Catalogs for releases made at least one year and each sales figure collected are preliminary.

Tim, Kenny Roll Sevens

Tim McGraw and Kenny Chesney have the same lucky number this issue, and it's seven.

McGraw's "Live Like You Were Dying" (Curb) is No. 1 on Hot Country Singles & Tracks for the seventh week, making it the longest-running chart-topper of his career and thus his most successful track in terms of chart performance. Two of McGraw's 20 No. 1 hits had six-week reigns: "It's Your Love"—recorded with his wife, Faith Hill, in 1997—and "Just to See You Smile" in 1998.

"Live Like You Were Dying" is the longest-running No. 1 song of 2004 so far on the country chart. The last song to rule for seven weeks was Chesney's "There Goes My Life," which advanced to pole position the week of Dec. 20, 2003.

There were three songs that held the top spot for seven weeks or more in 2003. Before Chesney's "Life," Darryl Worley led the list for seven weeks with "Have You Forgotten?" Later in the year, Alan Jackson and Jimmy Buffett's pairing on "It's Five O'Clock Somewhere" became the year's longest-running No. 1, with eight weeks at the head of the class.

Right before McGraw's "Life" this issue is Chesney's "I Go Back" (BMG), as Chart Beat reader John Maverick of Omaha, Neb., points out, this is the seventh nonconsecutive week in the runner-up position for "Back," making it the longest-running No. 2 song since Jo Dee Messina's "Lesson in Leavin'" spent seven weeks at No. 2 in the summer of 1999.

That means Chesney and Messina have the longest-running No. 2 songs on the country chart in the last 42 years. To find a song that had a longer run in second place, you would have to go back to "Adios Amigo," a Jim Reeves single that was No. 2 for nine weeks in the summer of 1962.

Chart Beat.

By Fred Bronson
fbronson@billboard.com



STILL A BELIEVER: "American Idol" winner Fantasia is No. 1 for the ninth consecutive week on Hot 100 Singles Sales with "I Believe" (J). That ties Clay Aiken's "Solitaire" as the second-longest-running chart-topper by an "Idol" finalist. The only "Idol"-related single to have a longer run at No. 1 is Aiken's "This Is the Night," which remained at the summit for 11 weeks.

KNOX THREE TIMES: In 1968, a song called "Rocky Top" by the Osborne Brothers went to No. 33 on Hot Country Singles & Tracks. Since it was adopted as the fight song for the University of Tennessee football team, the beginning of pigskin season usually sparks sales of the single, especially in Knoxville, home of UT.

"Rocky Top '96" peaked at No. 5 on Hot Country Singles Sales in 1996. This issue, the original "Rocky Top" re-enters the country sales chart at No. 6. That gives the song a chart span of 36 years and seven months. The Osborne Brothers have an even longer chart span of 46 years, five months and two weeks, counting back to the March 24, 1958, debut of "Once More," recorded with Red Allen.

Sales data compiled by McGraw-Hill

Saves data compiled by Nielsen SoundScan										Title	
LAST WEEK	THIS WEEK	ARTIST	ALBUM & NUMBER OF DISTRIBUTING LABEL	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1
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2	2	VARIOUS ARTISTS	VARIOUS ARTISTS NUMBER 1 (100)	2	2	2	2	2	2	2	2
2	1	ASHLEE SIMPSON	ASHLEE SIMPSON NUMBER 1 (100)	1	1	1	1	1	1	1	1
3	4	PRINCE & NEW POWER GENERATION	PRINCE & NEW POWER GENERATION NUMBER 1 (100)	1	1	1	1	1	1	1	1
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4	3	VARIOUS ARTISTS	VARIOUS ARTISTS NUMBER 1 (100)	2	2	2	2	2	2	2	2
4	3	VARIOUS ARTISTS	VARIOUS ARTISTS NUMBER 1 (100)	2	2	2	2	2	2	2	2
4	3	VARIOUS ARTISTS	VARIOUS ARTISTS NUMBER 1 (100)	2	2	2	2	2	2	2	2
4	3	VARIOUS ARTISTS	VARIOUS ARTISTS NUMBER 1 (100)	2	2	2	2	2	2	2	2
4	3	VARIOUS ARTISTS	VARIOUS ARTISTS NUMBER 1 (100)	2	2	2	2	2	2	2	2
4	3	VARIOUS ARTISTS	VARIOUS ARTISTS NUMBER 1 (100)	2	2	2	2	2	2	2	2
4	3	VARIOUS ARTISTS	VARIOUS ARTISTS NUMBER 1 (100)	2	2	2	2	2	2	2	2
4	3	VARIOUS ARTISTS	VARIOUS ARTISTS NUMBER 1 (100)	2	2	2	2	2	2	2	2
4	3	VARIOUS ARTISTS	VARIOUS ARTISTS NUMBER 1 (100)	2	2	2	2	2	2	2	2
4	3	VARIOUS ARTISTS	VARIOUS ARTISTS NUMBER 1 (100)	2	2	2	2	2	2	2	2
4	3	VARIOUS ARTISTS	VARIOUS ARTISTS NUMBER 1 (100)	2	2	2	2	2	2	2	2
4	3	VARIOUS ARTISTS	VARIOUS ARTISTS NUMBER 1 (100)	2	2	2	2	2	2	2	2
4	3	VARIOUS ARTISTS	VARIOUS ARTISTS NUMBER 1 (100)	2	2	2	2	2	2	2	2
4	3	VARIOUS ARTISTS	VARIOUS ARTISTS NUMBER 1 (100)	2	2	2	2	2	2	2	2
4	3	VARIOUS ARTISTS	VARIOUS ARTISTS NUMBER 1 (100)	2	2	2	2	2	2	2	2
4	3										

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Billboard • TOP POP. CATALOG

Sales data compiled by Nielsen

	RANK	ARTIST	SOUNDSCAN IMPACT & NUMBER/DISTRIBUTING LABEL	TITLE
			#10 NUMBER 1 ♠	6 Weeks At Number 1
1	1	AEROSMITH	The Notorious B.I.G. ♣	Ready To Die
2	2	BOB MARLEY & THE WAILERS ♦	Legend	
3	3	THE BEATLES ♡	Let It Be...Naked [W] [C]	
6	18	FRANK SINATRA ♢	Classic Sinatra Hits Great Performances 1953-1960	
5	5	PINK FLOYD ♤	Dark Side Of The Moon	
4	3	LARRY THE CABLE GUY ♠	Lord, I Apologize	
			GREATEST GAINER	
10	7	TIM MCGRAW ♠	Greatest Hits	
2	6	DOK SEGER & THE SILVER BULLET BAND ♠	Greatest Hits	
11	6	A/C/D/C ♠	Back In Black	
10	13	METALLICA ♦	Metallica	
18	13	JOHN MAYER ♠	Room For Squares	
12	11	LINIKIN PARK ♠	[Hybrid/Triple]	
19	16	AVRIL LAVIGNE ♠	Let Go	
17	14	JOSH GROBAN ♠	Josh Groban	
22	22	CUBEL ♠	Greatest Hits	
21	19	MERCYME ♠	Almost There	
14	15	RAY CHARLES ♠	The Very Best Of Ray Charles	
17	15	SOUNDTRACK ♠	O Brother, Where Thou?	
23	30	DEF LEPPARD ♠	Youth - Greatest Hits 1980-1995	
6	9	JILL HENDRIX ♠	Experience Hendrix: The Best Of Jill Hendrix	
21	29	TOBY KEITH ♠	Unleashed	
22	34	KID ROCK ♠	Cocky	
			HOT SHOT DEBUT ♠	
23	16	TALKING HEADS	The Name Of This Band Is Talking Heads	
34	32	KENNY CHESNEY ♠	Greatest Hits	
9	17	JIMMY BUFFETT ♠	Songs You Know By Heart	
31	28	SHANIA TWAIN ♠	Come On Over	
26	27	PRINCE ♠	No Love, No Shame, No Problems	
29	40	TIM MCGRAW ♠	Set This Circus Down	
27	24	BEASTIE BOYS ♠	Licensed To Ill	
38	31	SUBLIME ♠	Sublime	
37	35	MICHAEL JACKSON ♠	Thriller	
30	33	LYNNRYD SKYRDOR ♠	All Time Greatest Hits	
35	20	RAY CHARLES ♠	Anthology	
38	42	LENNY KRAVITZ ♠	Greatest Hits	
36	47	JOURNEY ♠	Journey's Greatest Hits	
28	46	USHER ♠	\$701	
23	43	TOM PETTY & THE HEARTBREAKERS ♠	Greatest Hits	
39	38	AEROSMITH ♠	O Yeah! Ultimate Aerosmith Hits	
			TALKING HEADS	The Best Of Talking Heads
		BILLY JOEL ♠	The Essential Billy Joel	
		BEE GEES ♠	Their Greatest Hits - The Record	
43	34	ROD STEWART ♠	The Very Best Of Rod Stewart	
39	44	MARTINA MCBIDE ♠	Greatest Hits	
42	36	TAKING BACK SUNDAY ♠	Tell All Your Friends	
44	37	EMINEM ♠	The Eminem Show	
48	39	A/C/D/C ♠	Live	
49	50	SIMON & GARFUNKLE ♠	Simon & Garfunkel's Greatest Hits	
50	-	KID ROCK ♠	Devil Without A Cause	
		JOHNNY CASH ♠	16 Biggest Hits	

*Gaining albums are year-to-date sales since last issue (March 1998). On The Up/down: 20+ = increase of two or more places in the Top 50; 10-19 = 10-19 places up from last week; 0 = no change in position; D = dropped out of chart; N/A = new album; # = number of weeks at peak position; * = first time in top 50.

†For listed acts, song titles include artists with a running time of 3:30 minutes or longer. The track numbers indicate the length of each act's songs in minutes and seconds. They are rounded down. Year of release shown in parentheses.

SEPTEMBER 4
2004
Billboard • **TOP HEATSEEKERS®**

Sales data compiled by Nielsen

			SoundScan	Title
	ARTIST	NUMBER/DISTRIBUTING LABEL		
NUMBER 1  4 Weeks At Number 1				
1	2	FINGER ELEVEN FINGER ELEVEN (MCA)	Finger Eleven	
2	1	SCISSOR SISTERS SCISSOR SISTERS (MCA)	Scissor Sisters	
3	3	HOPES AND FEARS HOPES AND FEARS (MCA)	Hopes And Fears	
4	7	CROSSFADE CROSSFADE (MCA)	Crossfade	
5	7	SNOW PATROL SNOW PATROL (MCA)	Snail Straw	
13	20	ZU ZA ZU ZU ZA ZU (MCA)	Zu Za Zu	
6	7	GRUPPO CLIMAX GRUPPO CLIMAX (MCA)	Gruppo Climax	
HOT SHOT DEBUT  More Adventurous				
1	1	RLO KILEY RLO KILEY (MCA)	Rlo Kiley	
3	5	BRONCO: EL GIGANTE DE AMERICA BRONCO: EL GIGANTE DE AMERICA (MCA)	Sin Hien	
9	6	MUSE MUSE (MCA)	Absolution	
10	1	HEAD AUTOMATICA HEAD AUTOMATICA (MCA)	Decadence	
5	8	THE NOTORIOUS CHERRY BOMBS THE NOTORIOUS CHERRY BOMBS (MCA)	The Notorious Cherry Bombs	
12	9	THE POSTAL SERVICE THE POSTAL SERVICE (MCA)	Give Up	
5 GREATEST GAINER 				
20	24	JEREMY CAMP JEREMY CAMP (MCA)	Carried Me: The Worship Project	
11	12	LUCAINA COUL LUCAINA COUL (MCA)	Comalica	
10	—	TEEDRA MOSES TEEDRA MOSES (MCA)	Complex Simplicity	
27	31	MY CHEMICAL ROMANCE MY CHEMICAL ROMANCE (MCA)	Three Cheers For Sweet Revenge	
1	—	LYFE LYFE (MCA)	Lyfe 208 192	
3	—	RISE AGAINST RISE AGAINST (MCA)	Siren Song Of The Counter Culture	
18	25	CHRONIC FUTURE CHRONIC FUTURE (MCA)	Lines In My Face	
19	14	MINDY SMITH MINDY SMITH (MCA)	One Moment More	
16	—	LOS ANGELES DE CHARLY LOS ANGELES DE CHARLY (MCA)	De Amores Y Recuerdos... 20 Anos Romanticos	
14	3	NONPOINT NONPOINT (MCA)	Recall	
41	38	YOUNG BUCK & D-TAY YOUNG BUCK & D-TAY (MCA)	Da Underground Volume One	
30	33	OZOMATL OZOMATL (MCA)	Street Signs	
24	26	LYFE LYFE (MCA)	Lyfe 208 192	
26	26	UNDEROATH UNDEROATH (MCA)	They're Only Chasing Safety	
31	34	GRUPPO BRYNDIS GRUPPO BRYNDIS (MCA)	El Quinto Trago	
15	15	ALACARNES MUSICAL ALACARNES MUSICAL (MCA)	A Cambio De Quere	
22	30	LOS HURACANES DEL NORTE LOS HURACANES DEL NORTE (MCA)	Lagado Norteno	
25	35	VIENTE PEREZ RANDEZ VIENTE PEREZ RANDEZ (MCA)	Tesoros De Coleccion	
29	27	PATRULLA 81 PATRULLA 81 (MCA)	En Vivo Desde Dallas, Texas	
23	21	AKWID AKWID (MCA)	KOMP 104.9 Radio Comp	
44	36	BARLOWGIRL BARLOWGIRL (MCA)	Barlowgirl	
28	40	BUILDING 209 BUILDING 209 (MCA)	Space In Between Us	
21	13	CHRIS RICE CHRIS RICE (MCA)	Short Term Memories	
42	46	LETTER KILLS LETTER KILLS (MCA)	The Bridge	
40	48	FALL OUT BOY FALL OUT BOY (MCA)	Take This To Your Grave	
39	49	HATHOR AND THE HEIGHTS HATHOR AND THE HEIGHTS (MCA)	The Silence In Black And White	
30	58	MARIA MENA MARIA MENA (MCA)	White Turns Blue	
40	28	RIKTY FANTE RIKTY FANTE (MCA)	Rewind	
33	29	DILLINGER ESCAPE PLAN DILLINGER ESCAPE PLAN (MCA)	Mex Machine	
50	48	MATCHBOOK ROMANCE MATCHBOOK ROMANCE (MCA)	Stories And Allbits	
45	10	ISRAEL AND NEW BREED ISRAEL AND NEW BREED (MCA)	Live From Another Level	
34	32	KAPAZ DE LA SIERRA KAPAZ DE LA SIERRA (MCA)	En Vivo	
17	—	MATH MAJINIZZI MATH MAJINIZZI (MCA)	The Best Is Yet To Come	
47	—	AVENGED SEVENFOLD AVENGED SEVENFOLD (MCA)	Waking The Fallen	
38	42	THE POLYPHONIC SPREE THE POLYPHONIC SPREE (MCA)	Together We're Heavy	
43	—	WAYMAN TIDSCALE WAYMAN TIDSCALE (MCA)	Hang Time	
40	—	UNEARTH UNEARTH (MCA)	Oncoming Storm	

Billboard • TOP INDEPENDENT ALBUMS

Sales data compiled by Nielsen

LAST WEEK	THIS WEEK	ARTIST & NUMBER/DISTRIBUTING LABEL	Soundscore	Title
		TOP 100 NUMBER 1 (NOT SHOT DEBUT) 100 (Black & Red)		
		213 THE HARD WAY		
1	1	TAKING BACK SUNDAY Where You Want To Be		
2	—	VARIOUS ARTISTS Future Soundtrack For America		
3	—	VARIOUS ARTISTS Rock Against Bush Vol. 2		
5	3	VARIOUS ARTISTS Yana Warped Tour 2004 Compilation		
3	11	B.G. <i>THE B.G. (11/10/03)</i>		Live
4	2	21C <i>21C (10/27/03)</i>		
6	4	VARIOUS ARTISTS The Source Presents: Hip Hop Hits		
7	5	YING YANG TWINS • Me & My Brother		
8	7	LI, JON & THE EAST SIDE BOYZ • Kings Of Crunk		
9	16	GRUPO CLIMAX Ze Za Za		
12	12	THE POSTAL SERVICE Give Up		
10	6	SUGARCANE <i>Palm Trees And Power Lines (10/27/03)</i>		
12	14	LACUNA COIL <i>Comedies (10/27/03)</i>		
11	—	TEEDRA MOSES <i>Complex Simplicity (10/27/03)</i>		
15	8	ATREYU <i>The Curse (10/27/03)</i>		
16	9	DAWNOUR PROFESSIONAL • A Mark, A Mission, A Brand, A Scar		
13	—	PAUL OAKENFOLD <i>Creamfields (10/27/03)</i>		
18	15	MINDY SMITH <i>One Moment More (10/27/03)</i>		
		5 GREATEST GAINER 5		
22	21	YOUNG BUCK & D-TAY <i>Da Underground Volume Dne</i>		
19	10	KITH <i>Until The End (10/27/03)</i>		
24	27	FALL OUT BOY <i>Take This To Your Grave (10/27/03)</i>		
30	30	DEATH CAB FOR CUTIE <i>Transatlanticism</i>		
26	23	HAWTHORNE HEIGHTS <i>The Silence In Black And White (10/27/03)</i>		
20	19	DILLINGER ESCAPE PLAN <i>Mix Machine</i>		
33	31	MESSAGEBOOK ROMANCE <i>Stories And Albino</i>		
17	—	MARTHA MUNIZZI <i>The Best Is Yet To Come (10/27/03)</i>		
36	32	AVENGED SEVENFOLD <i>Waking The Fallen (10/27/03)</i>		
27	22	VARIOUS ARTISTS <i>Punk-O-Rama Vol. 9</i>		
47	—	THE SHINS <i>Chutes Too Narrow (10/27/03)</i>		
35	26	WAYMAN TISDALE <i>Hang Time (10/27/03)</i>		
44	25	UNEARTHY <i>Oncoming Storm (10/27/03)</i>		
23	20	BAD RELIGION <i>The Empire Strikes First (10/27/03)</i>		
28	18	ABK <i>Dirty History (10/27/03)</i>		
32	29	BECK <i>Bebel Gilberto (10/27/03)</i>		
24	21	VARIOUS ARTISTS <i>Hoplessly Devoted To You Vol. 3 (10/27/03)</i>		
25	35	VARIOUS ARTISTS <i>Rock Against Bush Vol. 1</i>		
42	43	RAMON AYALA Y SUS BRAVOS DEL TONTO <i>Antologia De Un Rey</i>		
37	41	DANE COOK <i>Harmful If Swallowed (10/27/03)</i>		
29	17	OK 97 <i>Drug It Up (10/27/03)</i>		
48	28	VARIOUS ARTISTS <i>This Is America: NAMM American O Singler</i>		
40	39	EVA CASASDI <i>Wonderful World</i>		
45	48	THE STREETS <i>A Grand Don't Come For Free (10/27/03)</i>		
3	—	THE WIGGLES <i>Yummy Yummy (10/27/03)</i>		
46	46	VARIOUS ARTISTS <i>Crunk Classics</i>		
48	36	HEART <i>Jupiter's Darling (10/27/03)</i>		
43	33	SOUNDTRACK <i>Stansky & Hutch</i>		
—	—	AMC LARREUX <i>Bravebird (10/27/03)</i>		
49	46	RUFUS POA A FRIEND <i>Casualty Dressed & In Deep Combination (10/27/03)</i>		
		THEATREY CORPORATION <i>The Outerdimensional Sound</i>		

ASCAP/Publishing Designee, BMI/EMI Hastings Catalog, BMI/Jobete, ASCAP/Warner-Tamartane, BMG, HL/WBM, H500 4; RBH 6

BILLBOARD SEPTEMBER 4, 2004

I DON'T WANNA KNOW (Manley, BMI)/Janice Comb
BMI/EMI Blackwood, BMI/Hot Heat, ASCAP/Justin
Comb, ASCAP/EMI April, ASCAP/Dancena, ASCAP/333
ASCAP, HL, H100-47

IF I WAS YOUR GIRLFRIEND (Not Listed) RSH 63
IF NOBODY BELIEVED IN YOU (Coburn, BMI/Harley
Allen Music, BMI), WBM, CS 16; Pboo 76

MOVIE BODY (Twizell, ASCAP)/Eliahu Wells The Music, ASCAP/Citipa Sounds Music, ASCAP/Lionel Bermingham Music, ASCAP/Ablood, BMI/Zomba Son BMI/Mokajumbi, BMI), WDM, H2oo 9; EBN 46

JAR, MOJO (Sorny/ATV Tree, BMI/Harbinium.com, SESAC/Super ID, ASCAP/Top Tune, ASCAP/Sassy M ASCAP/Dan Pflimmer, ASCAP/The Loving Company,

MY BOO (EMI April, ASCAP/Shanish Cymone, ASCAP/BMG Songs, ASCAP/EMI Blackwood, BMJ/Jay Combs, BMJ/Harmony Smith, BMJ/Lalowe, ASCAP), R
RBM 41

MY IMAGINATION (Blackened, BMJ/Zesty Zacks, BMJ), WDM, C5 43
MY PLACE (Jackie Frost, ASCAP/BMG Songs,
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50 FLY (Marco Cardenas, ASCAP)/Daniel Salazar
ASCAP/Ricardo Martinez, ASCAP/RBH Ba
SOMBRA LOCA (Luzafica, BMI/USGAE, BMI)
SOME BLACH (Scarlet Moon, BMI/Black in Th
die, ASCAP/Giantslayer, ASCAP) CS 30
SOMEBODY (WGL, ASCAP/Gaultron, SESAC)
H100 Ba

SOMEBODY TOLD ME (Not Listed) Hooe Big
SON DE AMORES (Not Listed) LT 3
SO SEXY (J. Kelly, B.Mi./Zomba Songs, B.Mi./S
High Music, ASCAP/Nimo, ASCAP), HL/WBM, H
R&H 11
SOUTHSIDE (Male Yeah, SESAC/Peertunes,
SESAC/Tabulans, ASCAP/Hico South, ASCAP/U

SOY TU MUJER (C.K. Joints, BMI/Universal-M
Unica, BMI/Warner-Tamercane, BMI) LT 11

YOU DO YOUR THING (Sony/ATV Acuff-Rose)
 BMI/Carnegie-Hall, BMI/Sagebrush Songs, R
 27

YOU KNOW MY STYLE (Zomba, ASCAP/B)
 ASCAP/EMI April/ASCAP/Salaam Remi, ASCA
 ASCAP/EMI, ASCAP/Buch-Gross, ASCAP/B

YOU'RE MY EVERYTHING (Scottie Mink, ASCAP) / Ridgeway Sisters, (ASCAP) 11:00 75; **IL Y QUE WA SER DE MI** (Rubet, ASCAP) / Universal, ASCAP / 2000 Amer, ASCAP / Sony / JFP, ASCAP / LT 49

-Z-
EL ZA ZA ZA (MESA QUE MAS APLAUDA)
ASCAP/Vander America, BMI LT 47

[illegible]

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SEPTEMBER 4 2004 **Billboard** • **HOT DIGITAL TRACKS**

LAST WEEK		THIS WEEK		LAST WEEK		THIS WEEK	
LAST WEEK	ARTIST (IMPACT/PROMOTION LABEL)	LAST WEEK	ARTIST (IMPACT/PROMOTION LABEL)	LAST WEEK	ARTIST (IMPACT/PROMOTION LABEL)	LAST WEEK	ARTIST (IMPACT/PROMOTION LABEL)
28	1	28	6	28	1	28	6
29	2	29	7	29	2	29	7
30	3	30	8	30	3	30	8
31	4	31	9	31	4	31	9
32	5	32	10	32	5	32	10
33	6	33	11	33	6	33	11
34	7	34	12	34	7	34	12
35	8	35	13	35	8	35	13
36	9	36	14	36	9	36	14
37	10	37	15	37	10	37	15
38	11	38	16	38	11	38	16
39	12	39	17	39	12	39	17
40	13	40	18	40	13	40	18
41	14	41	19	41	14	41	19
42	15	42	20	42	15	42	20
43	16	43	21	43	16	43	21
44	17	44	22	44	17	44	22
45	18	45	23	45	18	45	23
46	19	46	24	46	19	46	24
47	20	47	25	47	20	47	25
48	21	48	26	48	21	48	26
49	22	49	27	49	22	49	27
50	23	50	28	50	23	50	28
51	24	51	29	51	24	51	29
52	25	52	30	52	25	52	30
53	26	53	31	53	26	53	31
54	27	54	32	54	27	54	32
55	28	55	33	55	28	55	33
56	29	56	34	56	29	56	34
57	30	57	35	57	30	57	35
58	31	58	36	58	31	58	36
59	32	59	37	59	32	59	37
60	33	60	38	60	33	60	38
61	34	61	39	61	34	61	39
62	35	62	40	62	35	62	40
63	36	63	41	63	36	63	41
64	37	64	42	64	37	64	42
65	38	65	43	65	38	65	43
66	39	66	44	66	39	66	44
67	40	67	45	67	40	67	45
68	41	68	46	68	41	68	46
69	42	69	47	69	42	69	47
70	43	70	48	70	43	70	48
71	44	71	49	71	44	71	49
72	45	72	50	72	45	72	50
73	46	73	51	73	46	73	51
74	47	74	52	74	47	74	52
75	48	75	53	75	48	75	53
76	49	76	54	76	49	76	54
77	50	77	55	77	50	77	55
78	51	78	56	78	51	78	56
79	52	79	57	79	52	79	57
80	53	80	58	80	53	80	58
81	54	81	59	81	54	81	59
82	55	82	60	82	55	82	60
83	56	83	61	83	56	83	61
84	57	84	62	84	57	84	62
85	58	85	63	85	58	85	63
86	59	86	64	86	59	86	64
87	60	87	65	87	60	87	65
88	61	88	66	88	61	88	66
89	62	89	67	89	62	89	67

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SEPTEMBER 4
2004 **HOT 100**
Billboard® **SINGLES SALES**

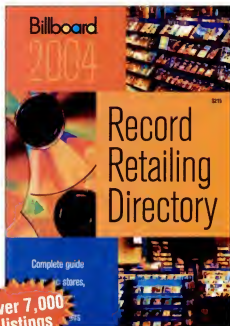
SINGLES SALES		NIELSEN SOURCEBOOK	
WEEK	LAST WEEK	TITLE	ARTIST
1	1	I Believe	ROBIN THURMOND
2	2	Ocean	THE BEACH BOYS
3	3	I Like It That Way	THE JET SET
4	4	Solitaire/The Way	THE JET SET
5	5	Breaking The Habit	THE JET SET
6	6	Irish Of My Breath	THE JET SET
7	7	Take My Breath Away	THE JET SET
8	8	That's Thru	THE JET SET
9	9	Secretaries	THE JET SET
10	10	Love Me	THE JET SET
11	11	Love Me	THE JET SET
12	12	Headstrong	THE JET SET
13	13	My Place/Up Your Wings	THE JET SET
14	14	Talk About Our Love	THE JET SET
15	15	Let Me In	THE JET SET
16	16	You Don't Know	THE JET SET
17	17	On The Way Down	THE JET SET
18	18	Whole Fly	THE JET SET
19	19	Sunshine	THE JET SET
20	20	Run A Wonder	THE JET SET
21	21	Why?	THE JET SET
22	22	Locked Up	THE JET SET
23	23	Don't Say Nothing	THE JET SET

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The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan, and playlists from select monitored radio stations.


 Network icon showing three nodes connected by lines.

LAST WEEK	THIS WEEK	TITLE	PRODUCER (S) (G) (W) (R) (T)	Artist	PEAK POSITION	WEEKS ON CHART	2 WEEKS	TITLE	PRODUCER (S) (G) (W) (R) (T)	Artist	PEAK POSITION
1	1	LEAN BACK O	3 Weeks At Number 1	Tanner Squali	1	51	57	TOO MUCH OF A GOOD THING	ALICE JACKSON	Alice Jackson	50
2	2	SUNSHINE O	1st Flip Featuring Lea	7	52	61	1	BREATHE, STRETCH, SHAKE	MISS FEATHER	MISS FEATHER	51
3	3	GOODIES O	CLARENCE	CLARENCE	3	54	48	I HATE EVERYTHING	YOUNG YING TWINS	YOUNG YING TWINS	52
4	7	MY PLACE O	KEVIN LYTLE	KEVIN LYTLE	4	55	56	WHAT'S HAPPIN' O	YOUNG YING TWINS	YOUNG YING TWINS	53
5	4	TURN ME ON O	KEVIN LYTLE	KEVIN LYTLE	5	56	59	BREAKAWAY	KEVIN LYTLE	KEVIN LYTLE	54
6	2	SLOW MOTION	JENNIFER	JENNIFER	6	57	46	JUST LIKE U	THREE DAYS GRACE	THREE DAYS GRACE	55
7	5	DIP IT LOW O	CHRISTINA MILANO	CHRISTINA MILANO	7	58	49	SAVE A HORSE (RIDE A COWBOY)	BRANDY	BRANDY	56
8	9	PIECES OF ME O	ASHLEY SIMPSON	ASHLEY SIMPSON	8	59	47	I WANT TO LIVE	JOEL GRAYSON	JOEL GRAYSON	57
9	10	MOVE YA BODY O	NUSS SKY	NUSS SKY	9	60	45	BROKEN	SOUTHERN FEATURING ANY LEE	SOUTHERN FEATURING ANY LEE	58
10	11	IF I AM NOT GOT YOU O	ALICE KEYS	ALICE KEYS	10	61	44	STAYS IN MEXICO	TOBY KEITH	TOBY KEITH	59
11	8	CONFESSIONS PART II	UKHER	UKHER	11	62	68	FEELIN' WAY TOO DAMN GOOD	MICHAEL	MICHAEL	60
12	12	I LIKE THAT O	HUSTON	HUSTON	12	63	73	U SAVED ME	R. KELLY	R. KELLY	61
13	15	DIARY	ALICIA KEYS	ALICIA KEYS	13	64	62	FEELS LIKE TODAY	RESCUE FOLKS	RESCUE FOLKS	62
14	20	SHES WILL BE LOVED	MARON	MARON	14	65	62	FLAP YOUR WINGS	NEELY	NEELY	63
15	11	THE REASON	HOOBASTANK	HOOBASTANK	15	66	71	LOVE SONG	211	211	64
16	23	WHY O	JADAKISS	JADAKISS	16	67	71	THAT'S WHAT IT'S ALL ABOUT	BROCK & DAVE	BROCK & DAVE	65
17	28	LOCKED UP O	ALICE FEATURING STYLES P	ALICE FEATURING STYLES P	17	67	67	TAKE ME OUT	FORNICATION	FORNICATION	66
18	15	LEAVE GET OUT O	JULIE	JULIE	18	68	69	NOLIA CLAP	JUVENILE	JUVENILE	67
19	27	HEADSPRUNG O	LL COOL J	LL COOL J	19	69	65	FLOAT ON O	MADEMOISELLE	MADEMOISELLE	68
20	18	JESUS WALKS O	KANYE WEST	KANYE WEST	20	70	72	AWAY FROM THE SUN	3 DEES	3 DEES	69
21	16	HEAVEN O	LANEY BOYS	LANEY BOYS	21	71	69	AMERICAN IDIOT	GREEN DAY	GREEN DAY	70
22	19	THIS LOVE O	MARON	MARON	22	72	51	IN A REAL LOVE	PHILIP VASSOR	PHILIP VASSOR	71
23	31	MY HAPPY ENDING	AVRI LAGAVE	AVRI LAGAVE	23	73	56	I GOT A FEELIN'	BILLY CORRY	BILLY CORRY	72
24	22	MEANT TO LIVE	SWITCHFOOT	SWITCHFOOT	24	74	78	CULO O	PATRICK FLETCHER	PATRICK FLETCHER	73
25	29	BURNING THE HAZARD	LIL' PUP	LIL' PUP	25	74	72	YOU'RE MY EVERYTHING	ANITA BAKER	ANITA BAKER	74
26	23	BURN	UKHER	UKHER	26	75	75	IF NOBODY BELIEVED IN YOU	JAY NICHOLS	JAY NICHOLS	75
27	25	SO SEXY O	TEWISTO	TEWISTO	27	76	78	CALL MY NAME	PRICE	PRICE	76
28	26	SOUTHSIDE	LYDZ	LYDZ	28	77	63	SHAKE THAT SH** O	SHAYNE	SHAYNE	77
29	24	YEAR	UKHER	UKHER	29	78	63	SLUTTER	WOLFE	WOLFE	78
30	34	LET'S GET IT STARTED	BLACK EYED PEAS	BLACK EYED PEAS	30	79	58	EVERYTIME	RITNEY SPARS	RITNEY SPARS	79
31	37	ONE THING	PEPPER	PEPPER	31	80	60	SELFISH O	SLIM VILLAGES	SLIM VILLAGES	80
32	30	LIVE LIKE YOU WERE DYING	THE MCGRATHS	THE MCGRATHS	32	81	64	BREAK DOWN HERE O	JULIA ROBERTS	JULIA ROBERTS	81
33	27	U SHOULD'VE KNOWN BETTER	ALICIA KEYS	ALICIA KEYS	33	82	61	OYE MI CANTO O	N.O.R.E.	N.O.R.E.	82
34	38	LET ME IN O	YOUNG BLACK	YOUNG BLACK	34	83	65	STILL IN LOVE	TONY MA	TONY MA	83
35	44	LET'S GET AWAY O	TI	TI	35	84	60	OUTRAGEOUS O	RITNEY SPARS	RITNEY SPARS	79
36	42	DAYS GO BY	KATHA	KATHA	36	85	61	I BELIEVE O	FOOTBALL	FOOTBALL	7
37	36	FREEK-A-LEEK O	PETTY PUBLIO	PETTY PUBLIO	37	86	68	WHO IS SHE 2 U O	BRANDY	BRANDY	85
38	52	ONE WAY DOWN O	RYAN REYNOLDS	RYAN REYNOLDS	38	87	61	OCEAN AVENUE	YELLOWCARD	YELLOWCARD	87
39	44	GIRLS LI TOO	TERI CLARK	TERI CLARK	39	88	85	WHISKY GIRL	YOUNG YING TWINS	YOUNG YING TWINS	31
40	39	ACCIDENTALLY IN LOVE	COASTING CRAWNS	COASTING CRAWNS	39	92	99	HOT ZNITE O	NEW EDITION	NEW EDITION	92
41	41	WHISKY LULLABY	BRAD PAINLEY	BRAD PAINLEY	41	92	94	COLD	CRUDELE	CRUDELE	92
42	46	NO PROBLEM O	LIL SCRAPPY	LIL SCRAPPY	42	94	90	PEAKS	PLAY-N-KITZ FEATURING KRAYGEE BESS & ADAM HOWARD	PLAY-N-KITZ FEATURING KRAYGEE BESS & ADAM HOWARD	69
43	21	ON FIRE O	LYDZ	LYDZ	43	95	93	THE KING OF THE DANCEHALL O	BESSA MAE	BESSA MAE	95
44	35	HOW COME O	D12	D12	44	96	96	WHITE TEE'S O	BRANDY	BRANDY	96
45	55	SUDS IN THE BUCKET	BOB EVANS	BOB EVANS	45	97	96	HOW DID YOU KNOW? O	MYD FEATURING KIM SOKOL	MYD FEATURING KIM SOKOL	97
46	47	I DON'T KNOW	MARIO MISANO FEATURING KRYGEE B & DAVID	MARIO MISANO FEATURING KRYGEE B & DAVID	46	97	63	SCANDALOUS O	MICHAEL	MICHAEL	98
47	52	HERE FOR THE PARTY	GRACIELIN WILSON	GRACIELIN WILSON	47	98	92	LOCO	DAVID LEE MURPHY	DAVID LEE MURPHY	99
48	54	SHE THINKS SHE NEEDS ME	ANDY GRIGGS	ANDY GRIGGS	48	99	96	KNUCK IF YOU BUCK O	CRIME MIND FEATURING LIL SCRAPPY	CRIME MIND FEATURING LIL SCRAPPY	99

Charles

Continued from page 3

suggestions that it move up the release date to take advantage of the artist's passing.

"We wanted to treat this with the utmost respect," Rumsey says. "While we wanted it to be commercially successful, we agreed unanimously that we were not going to exploit anything that happened along the way."

So Concord stuck to its original Aug. 31 release date. The label is shipping 1 million units—700,000 domestically, with the rest going to international territories.

"We're spending millions of dollars in marketing and advertising," Rumsey says. "The \$300,000 we're doing

for television [advertising] initially is a drop in the bucket compared to what we're going to be doing through the holidays."

The project, distributed under Concord's new deal with Universal Music & Video Distribution, comprises duets by Charles and a host of luminaries from a cross-section of musical genres.

Concord executive VP/interim VP of A&R John Burk co-produced the album with Phil Ramone. Burk says the idea of cutting a duet set arose after Charles signed up for a Concord album last year.

"Here's a guy who had an amazingly far-reaching influence and impact on American popular music," Burk says. "He's influenced so many vocalists in so many different genres... That segued into, 'Wow, he's a natural for a duet project.'"

He adds, "Some of [the duet partners] were really important to Ray, because they were some of the best friends that he had in life—B.B. King and Willie Nelson and Gladys Knight fall into that category. Then there are artists on the other end of the spectrum, like Norah Jones. That came about because I was reading one of her articles early on in her career, and she cited Ray as a major influence."

Other singers appearing on the set include James Taylor, Diana Krall, Elton John, Natalie Cole, Bonnie Raitt, Michael McDonald, Johnny Mathis and

Van Morrison.

Keyboardist Billy Preston, who first performed with Charles as a duo, was one of the duet partners. He says that, though the singer/pianist was in failing health during some of the sessions, he stayed on top of the music.

"Ray was very weak at the time," Preston recalls, "but he would come back and say, 'I'm not feeling good, but if he liked it or not. We would make adjustments to the track as he wished. He was very much of actively involved.'"

King, one of Charles' closest friends, says the musician remained as exacting and good-humored in the studio as he was when the two cut their first session together in 1988.

King says, "The first time I recorded with him, he wanted me to do 'Save the Bones for Henry Jones.' Ray wanted to change it; he didn't want to do it the way it was written... I he was when the two cut their first session together in 1988."

Sessions for "Genius Loves Company" took place at Charles' Los Angeles studio and at the Eastwood Scoring Stage on the Warner Bros. lot in Burbank, Calif. They lasted from July 2003 through this spring. The first track cut was "Sinners Prayer," featuring King and Preston.

Burk laughs and says, "I walked in and I looked around and I went, 'OK,

King of the Blues, Genesis Bob, Fifth Beat—no't the least bit intimidating. OK, roll tape.'"

TEARS FROM ELTON

The last session, for the John duet "Sorry Seems to Be the Hardest Word," came in March, as Charles' health was declining.

"It was pretty awesome, and we were all deeply moved," Burk says. "People were actually crying in the control room... Elton came back in to listen, and he started crying."

The marketplace is awaiting the release with similar emotions.

The album will get a special lift through a strategic partnership between Concord and coffee-shop chain Starbucks, which will carry "Genius Loves Company" in its 8,000 locations worldwide.

Starbucks Entertainment president Ken Lombard says, "We're going to have pretty prominent in-store placement. There will be some marketing promotions that we're working on. There will be content promotions on the Starbucks web site. Starbucks has the largest wireless platform in the world in conjunction with T-Mobile, so customers can come into Starbucks with their laptops and essentially log on, and they'll see a lot of information about the Ray Charles CD."

Starbucks' XM satellite radio chan-

nel will feature the album, and half a dozen urban Starbucks outlets across the country will be listening stations. The chain will also buy advertising in The New York Times.

Concord has serviced "Genius Loves Company" to all radio formats except top 40.

Other marketing elements include an eight-page press kit, a 20-minute program on United Airlines' in-flight audio service and a press push by Los Angeles PR firm Stotols & Taylor. There are no direct tie-ins with Dyer Haddock's forthcoming Universal biographical film "Ray," which stars Jamie Foxx as Charles. But Concord can expect a sales bump when the feature opens nationwide Oct. 29.

Charles' death has made his Rhino catalog releases a fixture on the *Billboard* Top Pop Catalog chart. This issue, "The Very Best of Ray Charles" stands at No. 17 on the list of 100 units sold for the week, according to Nielsen SoundScan. Charles' "Anthology" is at No. 34 with 5,000 units sold.

Jerry Kamler, divisional merchandising manager of music for 859-store Target World Entertainment in Albany, N.Y., sees bright possibilities for "Genius Loves Company."

"I think this is a piece of music that will be played for many years," he says. "I'll do as much as possible to put it into as many people's homes as possible."

Petrone

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nies and retailers—during the launch of the DVD format in the States in 1997. He served as chairman of the nonprofit consortium, which is credited with the rapid consumer adoption of the format.

The Los Angeles-based organization was rechartered as the DVD Entertainment Group in January 2000 to incorporate the new DVD-Audio format. Last year, with Petrone still serving as chairman, the organization was rechartered again as the Digital Entertainment Group to reflect its goal of promoting other emerging digital formats.

Petrone was a 30-year veteran in the music industry. He headed the team that introduced the CD in the United States for PolyGram in 1982.

He also created the Compact Disc Group of America with 40 consumer electronics manufacturers and record companies. The group's goal was to increase consumer awareness of the new CD format.

Petrone was acting as executive VP of Philips Electronics Corporate Alliance Group at the time of his death.

He is survived by his wife, Marilyn; his mother, Mary; a brother, Frank; a sister, Anne; and a nephew, Peter. A memorial service was held Aug. 26 in Los Angeles. In lieu of flowers, the family asks that donations be made to the T.J. Martell Foundation.

Grokster

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bating piracy online." RIAA president Cary Sherman said in a statement, "We are adjusting and expanding our efforts to target illegal file sharing on all available platforms like eDonkey and others."

RIAA general counsel Steve Marks cautions that the ruling does not clear the users of P2P networks to engage in copyright infringement.

The underlying activity of uploading and downloading files is direct infringement, and we will continue enforcement against individual users," he says.

Additionally, Marks says the RIAA is stepping up its efforts to educate parents and policymakers alike about the dangers of piracy and its impact on the music business.

Implications of the Grokster ruling figure to be at the top of the

agenda at next meeting in Washington, D.C., of sponsors of the Induce Act. That meeting is expected to happen imminently.

The bill, S. 2560, would enable artists and labels to sue P2P networks that profit by "inducing" consumers to illegally share protected copyrighted works.

INDUCE ACT GAINING SUPPORT

While members of the electronics and Internet communities oppose the bill, saying it would snare innocent parties and stifle innovation, sentiment for the Induce Act is clearly building among copyright owners.

The bill's S. 2560, would enable publisher Windward Pacific, says that while the Grokster decision is clearly a setback for the industry, it could "serve as an impetus to pass the legislation."

Not all artist representatives share the same enthusiasm.

Attorney Ken Hertz, a partner with Goldring, Hertz & Lichtenstein, says that attempting to thwart P2P technology will only ultimately help encourage its proliferation.

"The decision is going to force record companies to consider that an arrow is gone from their quiver in their attempt to fight a battle they can't win," he says.

Where the court fight with P2P technology has gone from here is up in the air.

"We're disappointed, but we're evaluating our options," Marks says. The ruling potentially casts a long shadow over the recording industry's ability to beat "decentralized" P2P technology.

RIAAs lawyers say that not only is the decision precedent-setting, it promotes file trading by supporting the argu-

ment that there are substantial non-infringing uses of P2P technology.

Carey Ramos, an attorney for many of the music publisher plaintiffs, says a petition will be filed with the U.S. Supreme Court. But that will be decided whether they will first seek reconsideration by the Ninth Circuit Court. That decision will be made in the next few weeks.

"It's a matter of timing," he says.

Ramos says that seeking reconsideration from the Ninth Circuit would likely delay the case. If there is hope of having the case heard by the Supreme Court this term, a petition needs to be filed by October.

But it does not guarantee the Supreme Court would hear the case if the plaintiffs try to fast-track the issue. However, Ramos believes it is a strong candidate for Supreme Court consideration because of the high-

profile nature of the case and the conflicting decisions in the seventh and ninth district federal circuits.

Meanwhile, Matthew Neco, general counsel for StreamCast, says that the company will have to weigh whether to file for a motion to dismiss or to file for a partial summary judgment on the infringing nature of other versions of its software. Still to be decided is how much control StreamCast had while it was using other P2P technology solutions.

The Ninth Circuit ruling applied specifically to Grokster's use of the FastTrack P2P technology and StreamCast's use of a variation of the Gnutella P2P technology.

Will the Supreme Court consider a Grokster appeal? Read more in Entertainment Law Weekly, to be posted Aug. 31 at billboard.biz/la.

DOJ

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not a target for prosecution.

Brad Buckles, executive VP of anti-piracy for the Recording Industry Assn. of America, said in a statement that the suits are "another step in the federal government's place, high priority on enforcement of our intellectual property laws."

"The import of [Ashcroft's] announcement is unmistakable—that those who use peer-to-peer technologies to share music files intentionally flout the law will be held accountable. The consequences may not be simply a civil lawsuit, but criminal prosecu-

tions and jail time."

The warrants issued in the sweep sought evidence about the operators of five hubs of the "Underground Network," an online file-sharing site of about 700,000 users who, DOJ prosecutors charge, repeatedly violated federal copyright laws by swapping material online.

Arrests are expected following execution of the warrants, investigation of the evidence, and a criminal penalty for copyright infringement under the new law is a fine of \$250,000 and a five-year prison sentence.

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Vote Tour

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the Chicks and James Taylor did 80% to 90% business on the tour and are now mostly clean. Pearl Jam blew out and Bonnie and Jackson did [well], Light says. "We're pleasantly surprised."

Light admits that he and the other organizers were a little nervous, taking into consideration that a sizeable portion of potential fans might support the artists but

Indie Retailers Find 'Superior' Not So Superior

BY ED CHRISTMAN

SAN DIEGO—The renewed surge in what independent retailers call "superior" versions of albums was hotly debated at the National Association of Music Merchandisers' convention for the second time in three years.

In the weeks before the Aug. 21-24 confab at the Marriott Hotel here, Victory Records issued Atreyu's album "The Curse" with a bonus track on the version sold at Best Buy. And Hollywood Records gave the Minneapolis-based retailer bonus discs to package with Queen's "We Will Rock You" compilation, which came out Aug. 17.

Best Buy also has become increasingly aggressive about lining up exclusive downloads for product in advance of street dates. This holiday season, the retailer has exclusive rights to a four-disc DVD set from Elton John, starting Nov. 9 (Billboard, July 24). Last year, it had similar DVD exclusives from the Rolling Stones and John Mellencamp.

Best Buy is not the only big-box store to carry exclusives. Target and Wal-Mart have received

superior versions of albums by such acts as India.Arie and Aerosmith. Retailers also face competition from online digital download stores that distribute exclusive tracks.

By the end of the NARM convention, the Music Monitor Network, which represents roughly 100 independent stores, announced that if labels allowed selective street-date violations or offered some record stores "lesser-quality" versions of a title, MMN members would pull advertising on the title and eliminate promotional support like positioning, discount pricing or point-of-purchase materials.

Further, MMN stated, "if the practice persists, we will [eliminate support of] all product by the label... including established artists as well as future developing artists."

Two other indie retail groups, the 28-unit Alliance of Independent Media Stores and the Coalition of Independent Music Stores, are said to be considering similar policies.

At the 2002 NARM convention, CIMS and MMN issued policy statements on the topic, and

even NARM itself weighed in on the issue. However, these moves appeared to slow the practice for only a short while.

MMN's revamped policy is far stronger than the one it issued in 2002.

If the indie coalition stop supporting developing artists from labels that issue retailer exclusives, the impact could be significant, according to label executives.

Victory and Hollywood say they will no longer engage in the practice. However, Hollywood will issue one more superior product to follow through on a deal it made before the coalitions once again raised objections.

John Timmons, owner of Ear X-tacy in Louisville, Ky., and a member of CIMS, says superior versions of albums "suck."

"Timmons acknowledges the talk of retailers punishing labels that continue to provide superior product to the big boxes. He is unsure if he will engage in the retaliatory tactics, but he says he is not likely to remain open to working with such labels.

While merchants appear up in arms about superior projects, there is no consensus on exactly what constitutes a superior version. Most accounts agree that value adds and licensed product available exclusively to certain retailers are OK—without conditions.

Some independent merchants say if a label feels compelled to provide an account with extra music, those exclusives should at least be on a separate disc. When labels add bonus tracks on the same disc with the original album, they say, consumers are likely to perceive the version as superior.

"If a merchant can't do anything useful to get a licensed piece, then that is OK and fair," says Eric Levin, who owns indie stores Criminal Records in Atlanta and heads AIMS. "The value add is fine, too. But the exclusive, superior version of the album is what we are on the warpath about."

On the other hand, Levin says the Best Buy/John exclusive doesn't matter to him because John is not a big seller at his stores. Other retailers, however, are considering pulling John's product from their shelves.

NARM

Continued from page 3

were "right on" and agreed with his challenge.

Indeed, one of the focal points at NARM, which ran from Aug. 21-24, was the advent of digital download kiosks, which are expected to strengthen stores' ability to service customers.

At least four companies offering such machines were at NARM, and attendees debated each machine's capabilities and how that new business model should develop.

More than 1,500 people attended the convention, a 20% increase over the last convention, held 18 months ago. It was the first time NARM was held in a month other than March.

INDUSTRY ON TRIAL

Davis—who made his comments as part of a keynote Q&A session conducted by *Billboard* director of charts/senior analyst Geoff Mayfield—told retailers: "You are now on trial. You have to hire people that love music... and will help us break our artists."

With online competition from the likes of amazon.com and iTunes, Davis said the way that brick-and-mortar retailers will distinguish themselves is through their staffs.

He drew a comparison to the way people dine out. "You can all eat at home. Why do you go out to eat? Because [successful] restaurants have hired attractive, good-looking waiters and waitresses."

Davis said that brick-and-mortar retailers could learn from that example. He bemoaned the "attrition" of the old Sam Goody knowledgeable sales person."

Retail must invest in people that make shopping fun, Davis said, citing America's Ear X-tacy, Newbury Comics and Waterloo as chains who embrace that approach.

Music merchandisers are generally sensitive to criticism from label executives, who they often accuse of siphoning profit margin from their stores to improve the labels' own bottom lines.

But with U.S. album sales on the upswing and having withstood a wrenching, two-year-long consolidation that saw four chains file for Chapter 11 protection and more than 1,000 record stores close, the merchants at this year's NARM were feeling like strong survivors and were open to the Davis critique.

"If everybody walks away with the passion he was trying to transmit, we would all be better off," said Mike Pratt, VP of purchasing at the seven-store Herman's chain in Omaha, Neb. "Unattending retail! I love that expression." Pratt says it accurately describes what happens at the big-box stores and some large music specialty chains.

"He was 100% right," said Russ Solomon, chairman emeritus of West

Sacramento, Calif.-based Tower Records. "You've got to have people in the stores who are involved in music."

"I was pretty pleased myself," Solomon continued. "It's wonderful that a guy like him understands about retail and what he cares."

John Timmons, owner of Ear X-tacy in Louisville, Ky., said he was "blown away" when Davis named-checked his store.

Timmons agreed with Davis' notion that intelligent and involved employees were the key to a strong retail operation. "It's the kid behind the counter who makes the store," he said.

John Kunz, owner of Austin-based Waterloo Records, another store Davis cited, agreed. "It's always been about how well you take care of your customers," Kunz said. "Waterloo is a reflection of who I am, who works there and the community at large."

If Davis' comments at the Aug. 22 opening session were not enough, trends reported from the NPD

Group, presented the following day by NPD Music president Russ Crupnick, gave several good reasons for brick-and-mortar retailers to get their act together.

According to NPD, CD stores have lost market share during the past two years, dropping from 27% to 21% of U.S. sales. During that same time the mass-merchant and electronics store segments each saw an increase in market share. The former category surpassed CD stores, rising from 25% to 28%. The latter is in shooting distance, going from 16% to 20%.

In fact, only 25% of consumers NPD polled say they make special trips to a CD store to buy music. Fifty percent reported that they don't care where they buy music. Following the theme that Davis set in his keynote, only 14% of consumers told NPD they like their music-shopping experience.

Perhaps most disturbing was the figure that Crupnick revealed about return shopping. Only 32% of respondents said they would

return to a retailer where they had bought something.

VIRTUAL INVENTORY

A slate of kiosks—including ones from Mix & Burn, Music Inventory Control System, TouchStand and Virtual Music Store—are positioned to play a role in helping merchants improve customer service.

While most attendees liked the capabilities that the machines promise to add to stores, some say the concept still has a way to go.

While labels, technology partners and merchants are busy wrestling over what shape the business model should take for the kiosks, Newbury Comics CEO Mike Dreesse said, "Let's make the me first instead of arguing over who gets what piece."

Similarly, Hastings Entertainment chairman/president John Marmaduke said the business should "allow for experimentation so that we can find out the customers' sweet spot on pricing."

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RAMBLER RECORDS' JOHN DAVIS, LEFT, ROCKS THE NARM HOUSE WITH WEA'S JOHN ESPOSITO

Billboard Among NARM Awardees

For the seventh consecutive year, *Billboard*'s delegation at the National Assn. of Recording Merchandisers conference took home one of the trade group's annual awards.

NARM announced the winners of its Merchandisers and Suppliers of the Year Awards during an Aug. 24 dinner ceremony, the final event of NARM's 46th annual convention in San Diego.

Of the 10 award winners were Tower Records (large division), Newbury Comics (medium) and Twist & Shout (small).

Wholesalers of the year were Handemon Co., Baker & Taylor and Electric Petus, and distributor of the year was Seng Music Distribution, Ryko Distribution

and Redeye Distribution.

In the entertainment software supplier of the year category, the winners were Interscope Geffen A&M, WEA Music Group and Righteous Babe Records.

Billboard Information Group won for related products and services supplier of the year.

WEA WANNA ROCK! John Esposito, president of WEA, reprised last year's onstage appearance by accompanying Rambler Records artist John Davis on guitar for one song. Inspired by Esposito, BMG Distribution executive VP/MC Jorge Katz taught two guitarists to the convention this year and had a five-hour jam session with Esposito.

NEW FACES ON BOARD: NARM announced its new board lineup during the conference. Glen Ward of Virgin Entertainment Group of North America is the new chairman, Gerry Lopez of Handemon Co. is vice chairman, Bob Schneider of Anderson Merchandisers is treasurer and Alayna Hill-Alderman of Record Archive will serve as secretary.

Other board members are Bob Eklund of Villanova Entertainment, Don MacKinnon of Hear Music/Starbucks, Jennifer Schaidler of Best Buy, Mike Dreesse of Newbury Comics, Rachelle Friedman of J&R Music World, Tony Kirsh of Dan Tarantini, Susan Peterson of Target and Richard Willis of Baker & Taylor.

'The Academy's Big Responsibility Is the Diffusion Of Latin Music'

BY LEILA COBO

When attorney/musician Gabriel Abaroa became the first president of the Latin Academy of Recording Arts and Sciences in March 2003, he took over an organization in transition.

Created in 1997, LARAS had been under the stewardship of Michael Greene, then-president/CEO of its big brother, the National Academy of Recording Arts and Sciences. Greene stepped down shortly before Abaroa came on board.

In the past 18 months, Abaroa has overseen much change at LARAS. The organization created a board of trustees whose members are Hispanic and/or have strong ties to the Hispanic community, launched a TV committee, hired a new staff and staged the Latin Grammy Awards in Miami for the first time.

"The word that comes to mind when describing Gabriel is 'transparency,'" Warner Music Latin America VP of marketing Gabriela Martinez says. "He is very balanced and fair, and he has taken it upon himself to fight for the Latin music community."

Although LARAS has made great progress, Abaroa is the first to say that the group's work is far from done. He spoke with *Billboard* about LARAS' challenges prior to the fifth annual Latin Grammy, which CBS will broadcast live Sept. 1 from the Shrine Auditorium in Los Angeles.

Q: What is LARAS' definition of Latin music?

A: Music in Spanish or Portuguese.

Q: So, language is fundamental?

A: Yes. Although there is no language in jazz or instrumental music. We've strived to work with a concept of instrumental music that would fall under what's Latin.

Q: People say that being Hispanic is not about language but about culture. Can you separate the two?

A: One hundred percent. When we talk about markets [here], we talk about the U.S. Hispanic market, which isn't Latin. From the get go, they exclude everything Portuguese. They consider Mexicans, Colombians, Central Americans—all the immigrant waves that have made it to this country—as U.S. Hispanics. But we have very different behaviors, cultures, etc. ... Among generations, it's even more complicated. There's a first generation that lives in Spanish. The second generation navigates both waters.

And then there's the third generation. They have Latin blood, but their communication is primarily in English. But in the end, they have a link with their country of origin. So they don't speak Spanish, but culturally, they still behave like Latins.

Q: With all that in mind, who watches the Latin Grammys?

A: That's our most interesting challenge as an organization. We air on prime time on a North American channel that is normally watched by the mainstream. Our first big challenge is reaching these people without alienating them. Our second challenge is getting Hispanics to watch [as well]. And our third challenge is how to be fair and balance a two-hour TV show where we can only give [out] 10 awards and have maybe half an hour of music. How do we include all genres, all countries and all artists and styles? It's not easy.

We don't measure the quality of the organization by the ratings. But if our partner CBS doesn't see good ratings, it's obvious we can't think we're going to be good business in the future. So, we talk a lot with our partner to establish that the more we have joint promotions the more people will come to the show.

Q: Univision is the country's leading Spanish-language network, and traditionally they don't even discuss the Latin Grammys. Have you approached them to try and change this?



The Last Word

A Q&A With Gabriel Abaroa

Gabriel Abaroa: Career Highlights

1975-1985: Performs in the Abaroa Music Band as a drummer

1986: Joins Procter & Gamble, Mexico

1987: Starts legal practice, becoming legal counsel for EMI, Warner, Disa and PolyGram in Mexico; starts a children's record label for Mexico and the United States

1994: Joins the International Federation for the Phonographic Industry Latin America as CEO

2001: Leaves IFPI Latin America to launch Wireless Latin Entertainment, which provides Latin content for the wireless space

2002: Elected trustee of the Latin Academy of Recording Arts and Sciences

2003: Appointed president of LARAS

A: I've had talks with both Univision and Telemundo saying that, at the end of the road, we're one community and our [common] audience is one community. And the music and the artists are also one. If we all aired and promoted events like this, the only thing we would accomplish is having a bigger pie and we could all eat it, figuratively speaking. So, I've had conversations and there are very good points of agreement.

Q: Is there any possibility that the awards could be simulcast by CBS and a Spanish-language network?

A: We've discussed it. Nothing has come of it. But nothing would make me happier.

Q: Some artists were asked to speak in English last year. Is the show in English or Spanish?

A: As far as I can influence things, I will ask artists to make their speeches in English because we air on a mainstream channel in the United States, where English is spoken. The music is universal. It can be in any language. But if we want a platform to send our show around the world, we have to recognize that English is the universal language.

Q: There are six Latin categories in the mainstream Grammys. Why do we need a Latin Grammy?

A: There are six categories that cannot in any way cover all our genres. They are categories that are very local to the United States and are voted upon only by members of NARAS. Many times, that music isn't heard in other parts of the world.

We have 43 categories. ... We could have more, but we're building this a step at a time. And we have voting members around the world. So, we're not comparing apples to apples.

Q: Why did you add a singer/songwriter category this year?

A: What we had seen in years past was that great songwriters or musical poets were practically out of the running from the onset, because they were in categories where they competed with big names that had major promotion behind them. And I think the academy's big responsibility is to care for the promotion and diffusion of Latin music and to ensure that quality is not lost because of improper categorization of the music. The songwriter category recognizes artists of great literary and musical quality.

Q: After holding the awards in Miami last year, you're moving back to Los Angeles. Did the issue of whether Cuban artists could perform at the show, which caused controversy in Miami, have any bearing on the decision?

A: Zero. We are a pro-music organization. When the voting ballots go out, they don't include passport numbers or nationality.

Q: Regional Mexican music, which is the biggest-selling genre by far in the United States, has been underrepresented in the show and in the main nominations. Why?

A: Because our show is not only for the U.S. Hispanic marketplace. If it were, we would have to make the kind of effort [to reach that audience that] Telemundo and Univision do with the *Billboard* and Premios Lo Nuestro awards.

I don't think TV exposure should be by quotas. We strike the balance with good taste and quality. And we're creating things step by step. Nothing is set in stone, and this organization has changed very much in a very short time.

Q: During the past two years, Latin acts have neither performed at the mainstream Grammys nor received an award on the air. Does the existence of the Latin Grammys affect those decisions?

A: I don't think there is any agenda or policy on that matter. As a Latin, I would love to have Latins on the American Grammys. But it's not my job to tell them that. It's the members' job. Members have much more weight than they imagine.

Q: When the Latin Grammys started five years ago, some people speculated they wouldn't last. What do you say to that?

A: Latin music doesn't die. This is a membership organization, and [as long as] the quality of the membership remains high, there will be an academy and an awards show.

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